Bob VanHammen

IMPROVED EDITION WITH DIAGRAMS OF CHORDS

UTD

(UP TO DATE)

METHOD

FOR THE

Banjo

A Complete and Easily Understood

INSTRUCTOR

BY

FRANKLIN EATON.

THE JOHN CHURCH COMPANY.
CINCINNATI, CHICAGO, NEW YORK,
LEIPSIC LONDON.

B & B Van Hammen

Miss R. Church
1916

U. T. D.

(Up to Date)

Method for the Banjo

CONTAINING

The Rudiments of Music Explained, a Full Course of Instruction for the Banjo, and a Large Collection of Choice Pieces composed and arranged

BY

FRANKLIN EATON.

THE JOHN CHURCH COMPANY,

CINCINNATI. NEW YORK. CHICAGO. LEIPSIC.

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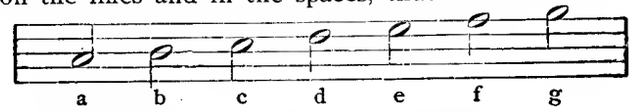
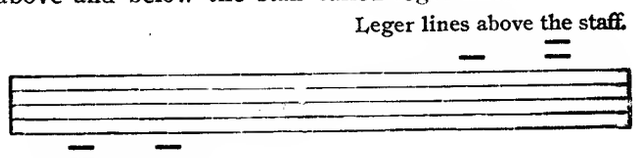
THE RUDIMENTS OF MUSIC EXPLAINED.

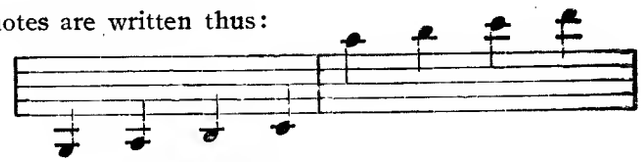
How music is written. Musical sounds are represented by notes which are placed on and between lines called the Staff. Notes are named from the first seven letters of the Alphabet. The Staff is composed of five lines and their spaces. The notes are written on the lines and in the spaces, thus:



Short lines are also added above and below the staff called leger lines.

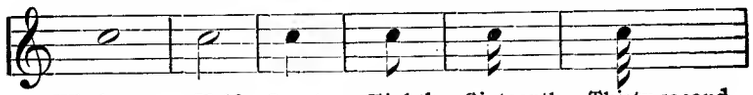


upon and between which the notes are written thus:

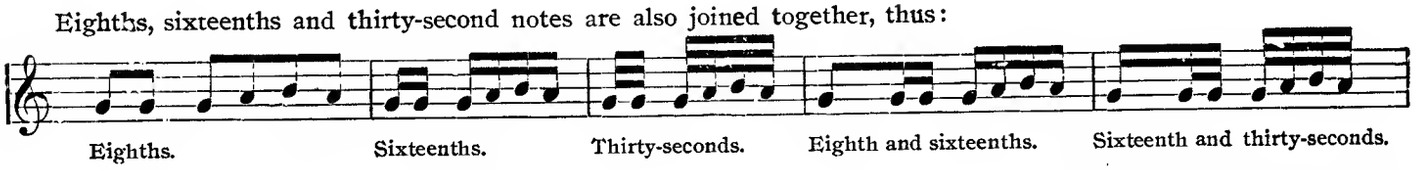


The Clef is a sign placed at the commencement of the staff.

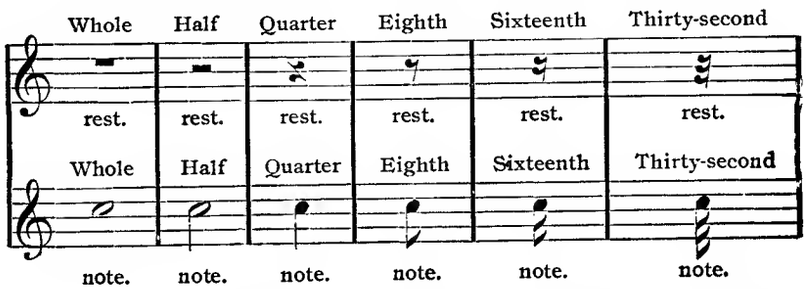
The different notes in general use. The lengths of musical sounds represented by notes in general use have six forms, thus:



Eighths, sixteenths and thirty-second notes are also joined together, thus:

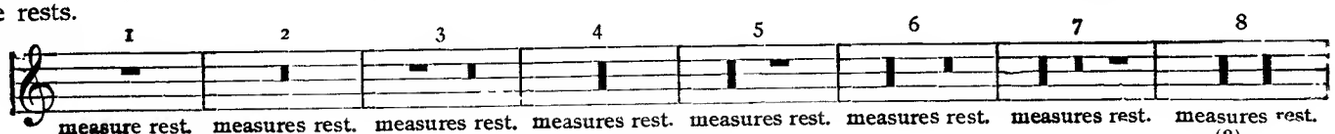


The different rests and what they denote. Each note has its corresponding silence mark which is called a rest.

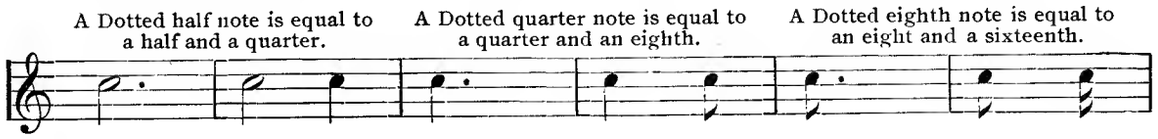


The rests correspond to the notes thus:

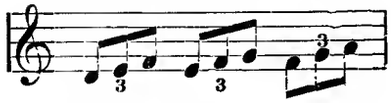
Rests may be continued through several measures. The following signs and figures represent the number of measure rests.



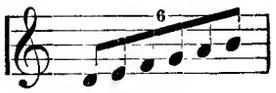
The use and value of a Dot after a note or rest. A Dot increases the value of a note one half making it one half as long again.



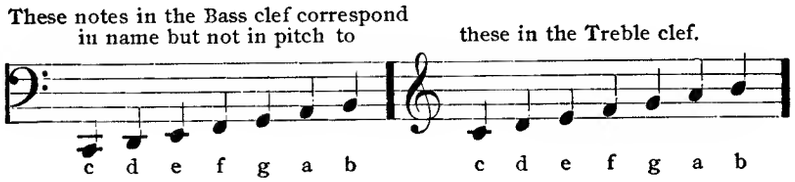
The Triplet and how indicated. A Triplet is a group of three notes to be played in the time of two notes and is indicated by the figure 3 over or under the notes, thus:



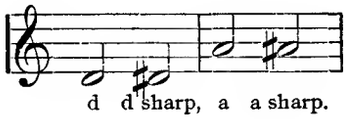
A Double Triplet is indicated by the figure 6 over or under the notes, thus:



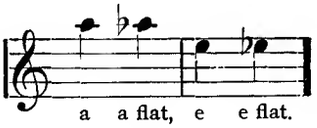
Pitch or Sound and how determined. The Pitch or Sound of a note is determined by its position on the staff and by the clef used at the left hand. There are two clefs in general use, the Treble clef 𝄞 and the Bass clef 𝄢



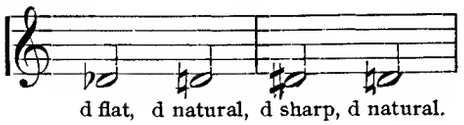
A Sharp (♯) and its effect. A Sharp before a note indicates a pitch a half step higher than without it.



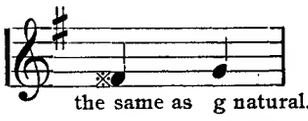
A Flat (♭). A Flat before a note indicates a pitch a half step lower than without it.



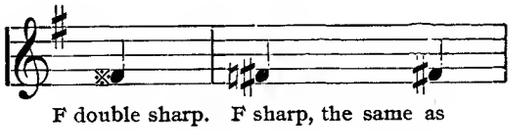
A Natural (♮) restores the degree of the staff on which it is placed to its original condition.



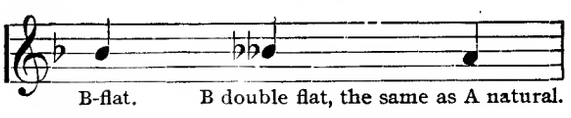
A Double Sharp (𝄪) is used only on a line or space already sharped and indicates a tone a half step higher.



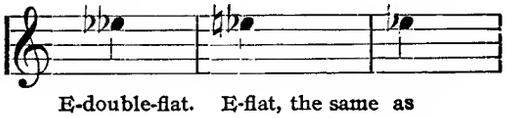
A Double Sharp is canceled by a natural and a sharp combined.



A Double Flat (𝄫) on a degree already flat indicates a tone a half step lower.

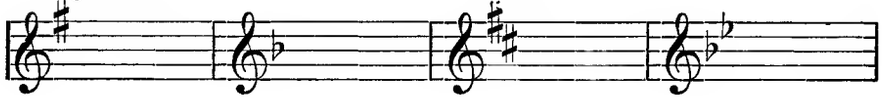


A Double Flat is canceled by a flat and natural combined.

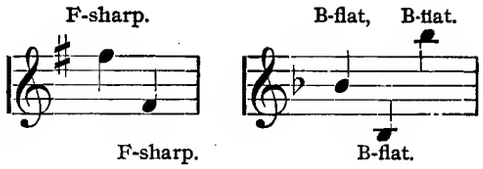


The Signature. Sharps or Flats are placed at the beginning of a piece to indicate the key.

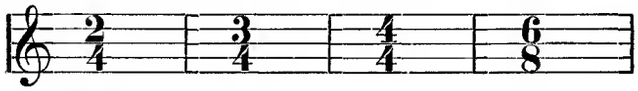
Signatures.



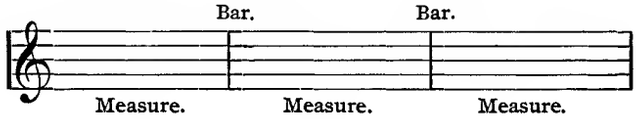
Sharps or Flats at the beginning of a piece affect all the lines and spaces of the same name throughout the piece, unless otherwise contradicted.



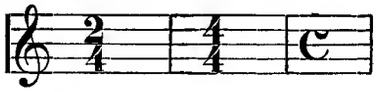
Measure, how marked and what it indicates. The measure in which a piece is written, is marked by figures at the commencement of every piece, thus:



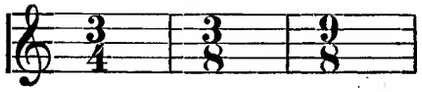
These figures indicate the value of a measure. A measure is the space between two upright lines or bars, thus:



Common Measure is an even number of parts or beats to a measure, thus:



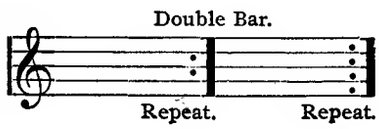
Triple Measure is an odd number of parts or beats to a measure, thus:



Common measure is indicated by the figures $\frac{2}{4}$, $\frac{2}{2}$, $\frac{4}{4}$, also by the letter C, which means $\frac{4}{4}$.

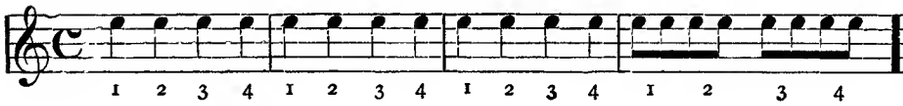
A double bar indicates the close of a strain.

A repeat is expressed by 2 or 4 dots at a double bar.

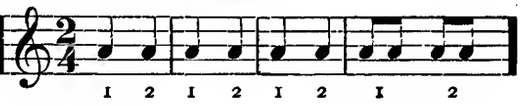


Different Kinds of Measure.

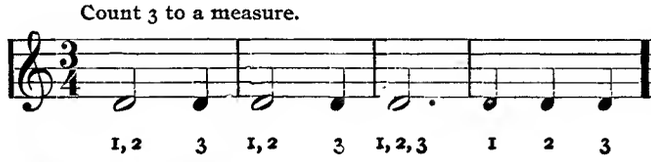
Count 4 to each measure.



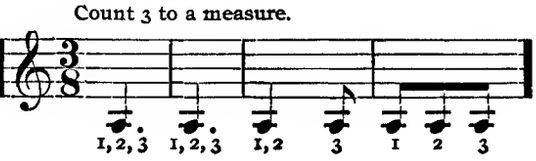
Count 2 to a measure.



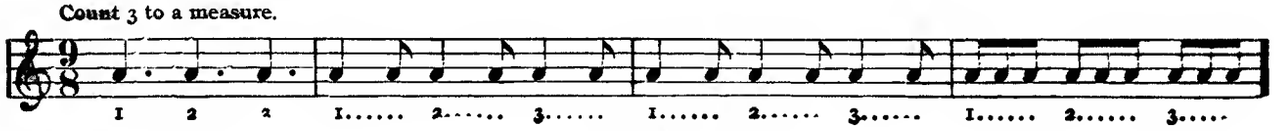
Count 3 to a measure.



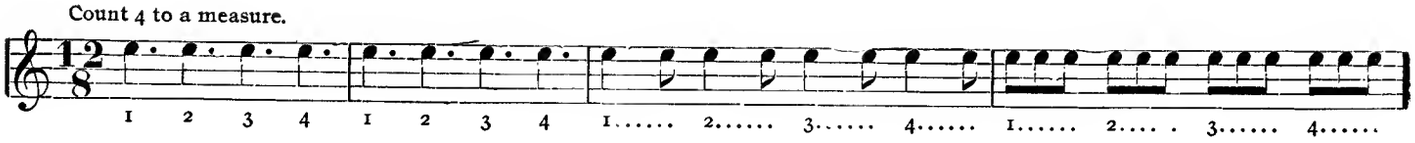
Count 3 to a measure.



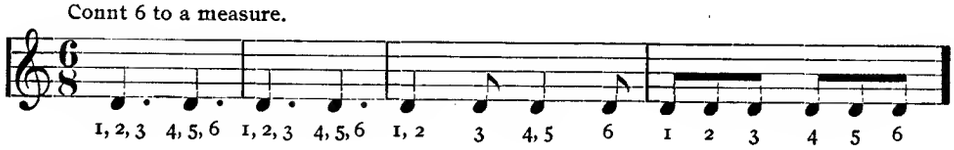
Count 3 to a measure.



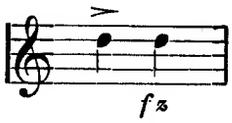
Count 4 to a measure.



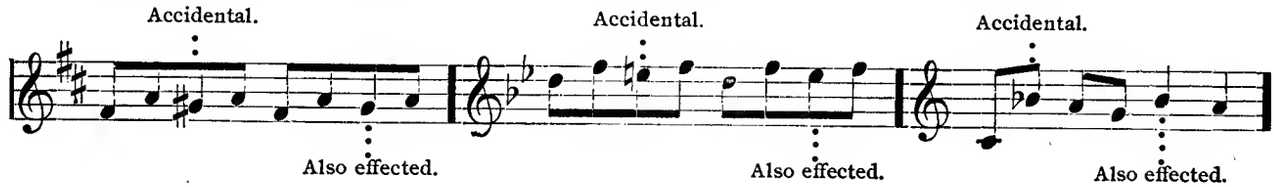
Connt 6 to a measure.



Emphasis. When a note is to be played with a particular emphasis, the characters *fz* or > will appear, thus:

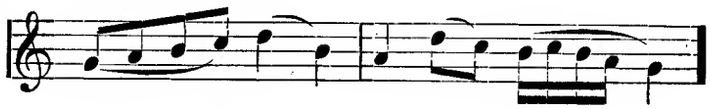


When sharps, flats, or naturals appear in the midst of a piece, they are called accidentals. An accidental effects every corresponding note in that particular measure in which it occurs.

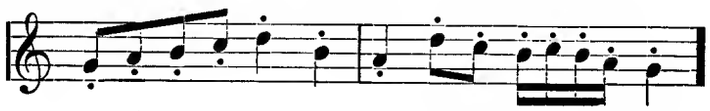


The letters D. C. which signifiy *Da Capo*, indicates that the first part must be played again. The word *Fine* or the character 𝄐 over a double bar, signifies the end. The character 𝄐 is called a pause and when placed over a note or rest, it signifies that the performer should dwell upon that particular note or rest for effect. The letters D. S. signify *Dal Segno*, and indicates that we must repeat from the sign 𝄋. Two dots after a note increase the value of the note three-fourths, thus:

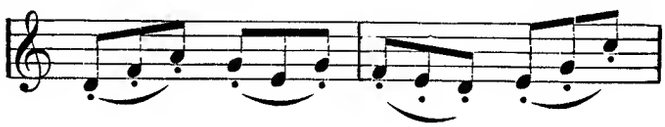
The slur or tie ⁀ placed over or under notes, signifies that they should be played legato, that is, in a smooth and connected manner, thus:



The opposite style of playing is indicated by dots placed over or under notes, and is termed staccato, which signifies a disconnected style, thus:



When we find the legato and staccato style combined it is played by slightly marking the notes but in a smooth manner and is indicated thus:



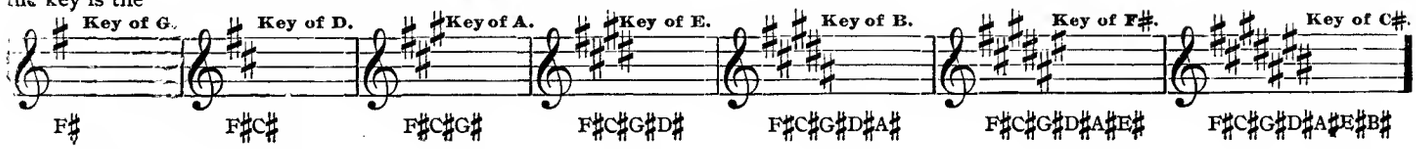
The word Bis over one or more measures, indicates a repetition of that or those measures.

8va..... over one or more notes indicates that they are to be played an *octave* or eight notes higher than written. The word *loco* signifies to resume playing as written.

Signs of Keys. When the signature is

one sharp, two sharps, three sharps, four sharps, five sharps, six sharps, seven sharps,

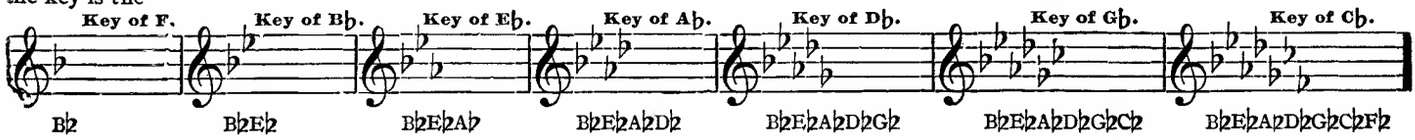
the key is the



When the signature is

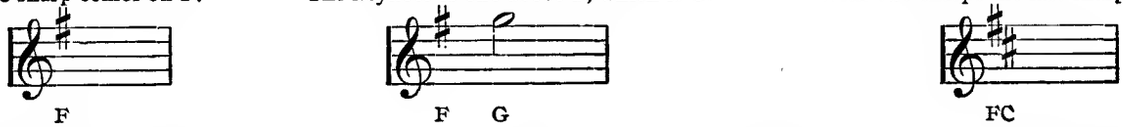
one flat, two flats, three flats, four flats, five flats, six flats, seven flats,

the key is the

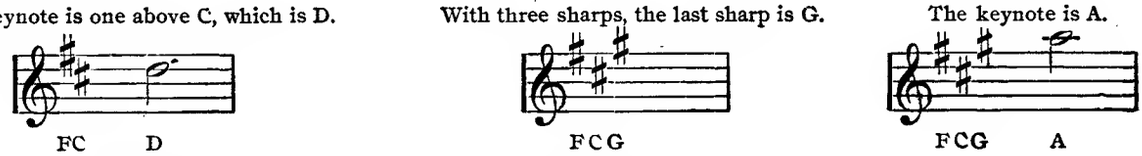


In sharps the major keynote of a piece is on the degree above the last sharp added, thus:—

One sharp comes on F. The keynote is one above F, which is G. With two sharps the last sharp added is C.



The keynote is one above C, which is D. With three sharps, the last sharp is G. The keynote is A.



In flats the major keynote of a piece is a fourth below the last flat added, thus:—

The first flat is B. Count four below, *including* B, which gives you F, the keynote. With two flats the last flat added is E. Four below is B♭, the keynote.

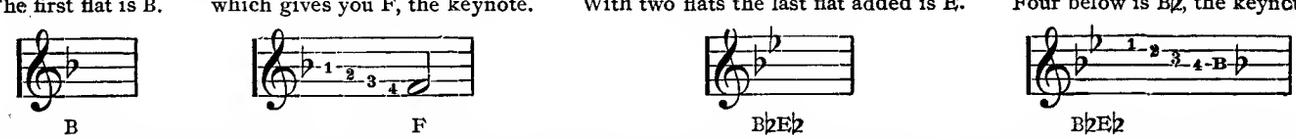
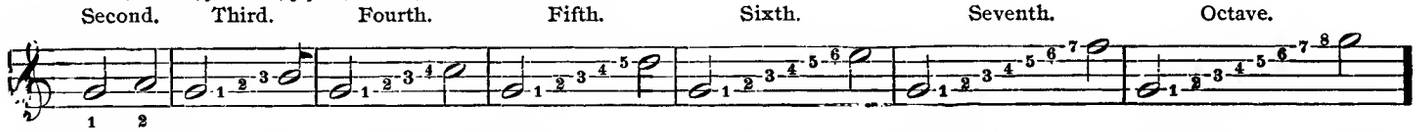
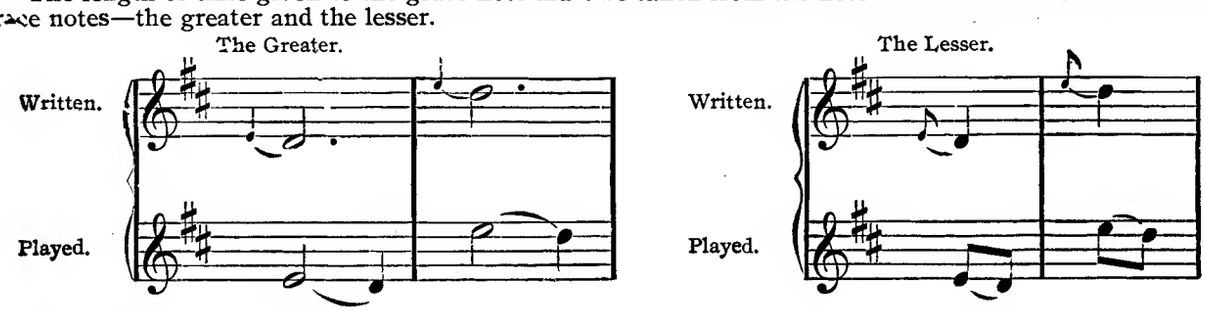


Table of Intervals. An Interval is the distance between two tones. The names of the intervals are determined by counting the number of degrees which they contain. Hence we find, counting from any given tone, the intervals of the *second, third, fourth, fifth, sixth, seventh* and *octave.*

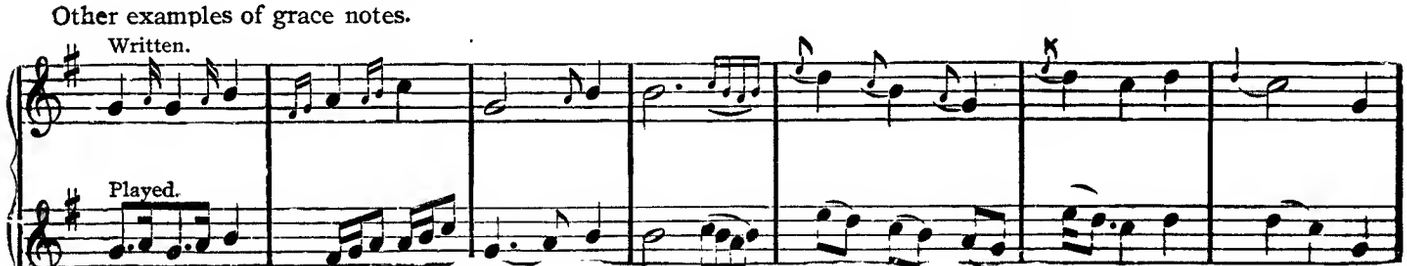
Second. Third. Fourth. Fifth. Sixth. Seventh. Octave.



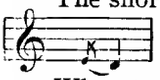
The Grace Note, or Appoggiatura. A Grace Note, or Appoggiatura, is a small note placed before another note. The length of time given to the grace note must be taken from the note which follows it. There are two kinds of grace notes—the greater and the lesser.



Other examples of grace notes.

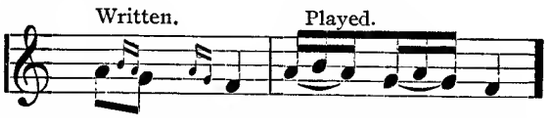


The object of grace notes is to give variety and expression to a musical composition.
The short grace note, or appoggiatura, is like a small eighth note the tail of which is crossed by a sn a, oblique line

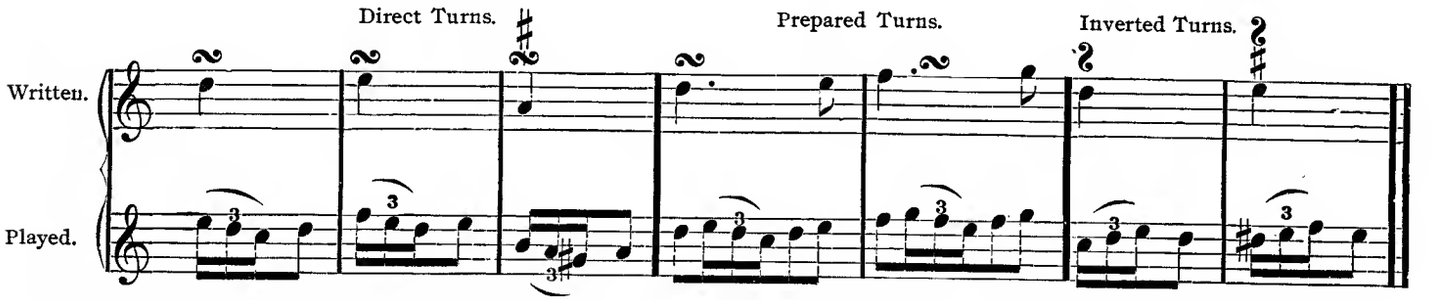


and should be played very quickly.

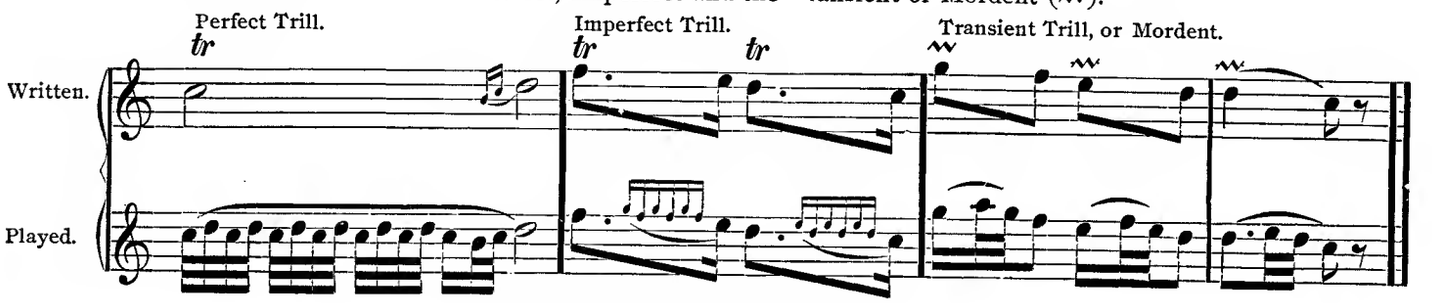
When two grace notes follow a note they are written and played thus:



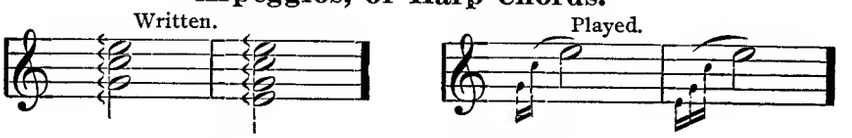
The Turn. The Turn is an ornament and is known by this mark ∾ placed over a note. There are three kinds of turns—the Direct, Prepared and Inverted.



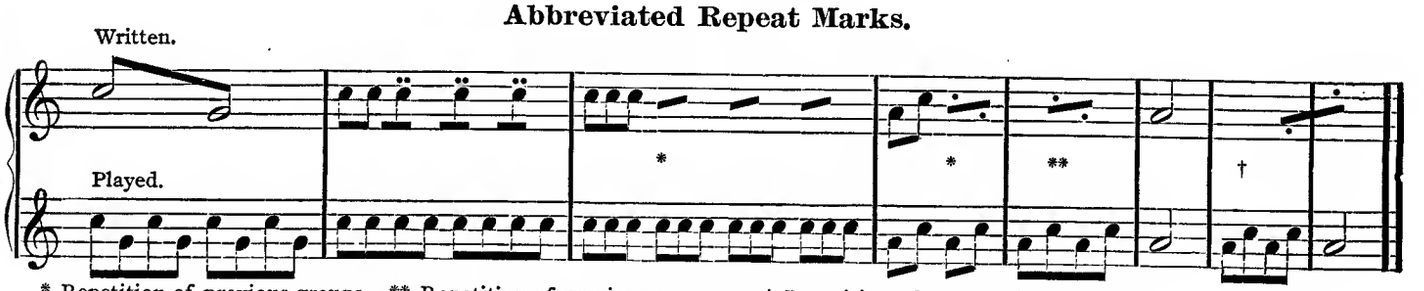
The Trill or Shake is an embellishment, and is made by playing rapidly and alternately a note and the one above it. There are three kinds of trills—the Perfect, Imperfect and the Transient or Mordent (∿).



Arpeggios, or Harp Chords.

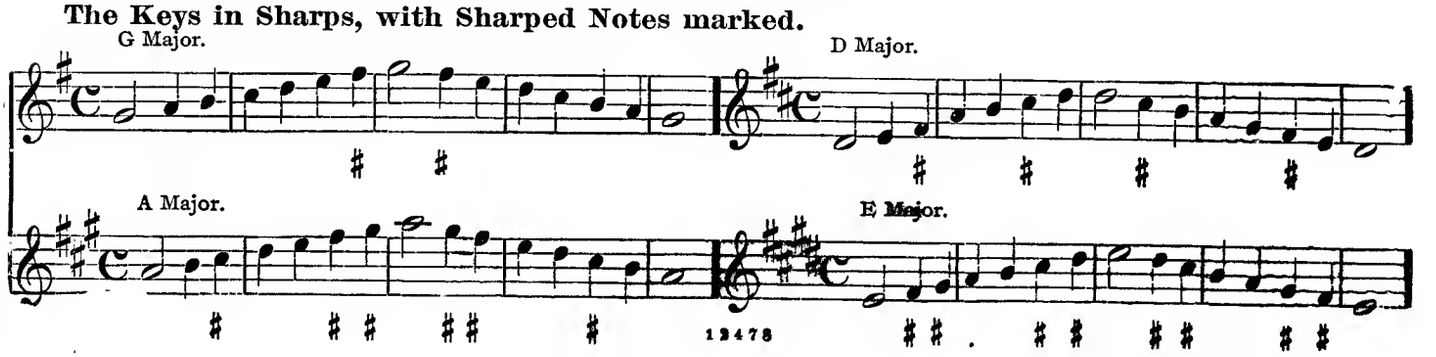


Abbreviated Repeat Marks.



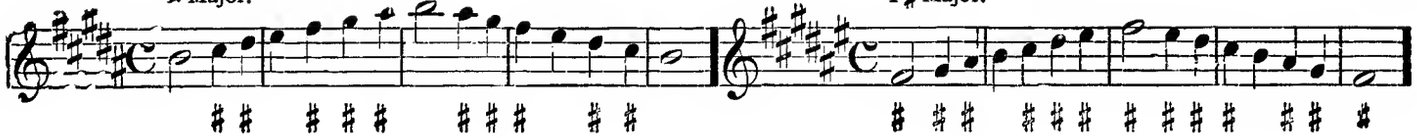
* Repetition of previous groups. ** Repetition of previous measure. † Repetition of two previous measures.

The Keys in Sharps, with Sharped Notes marked.



B Major.

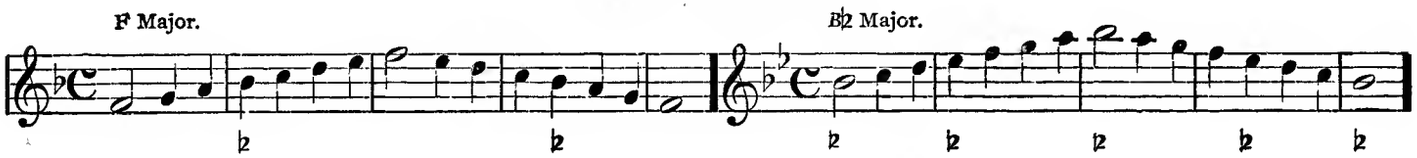
F♯ Major.



The Keys in Flats.

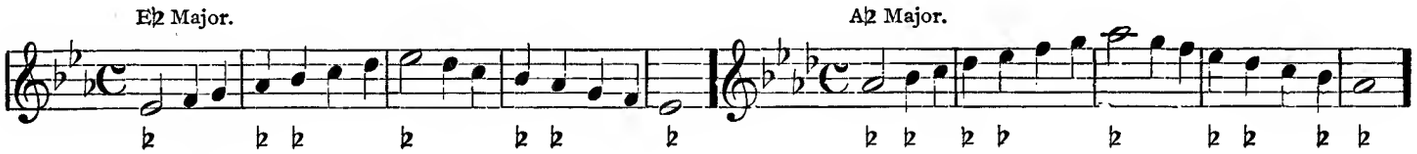
F Major.

B♭ Major.



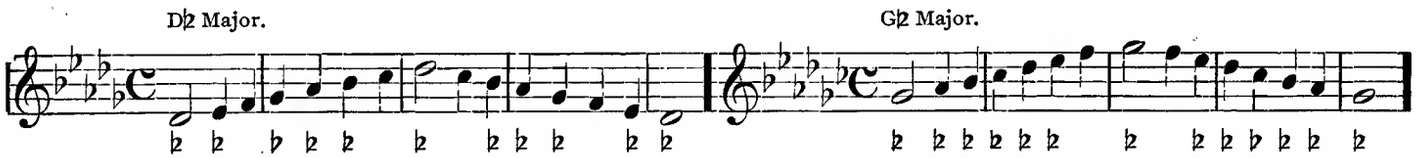
E♭ Major.

A♭ Major.



D♭ Major.

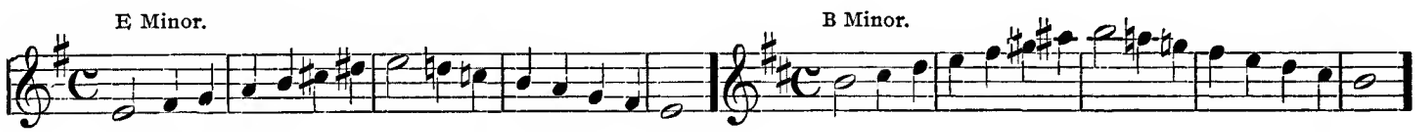
G♭ Major.



The Minor Scales in Sharps. The relative minor key of a major key is found a third below the major key and has the same signature.

E Minor.

B Minor.

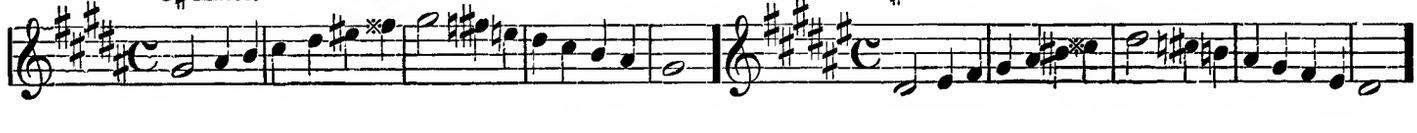


F♯ Minor.

C♯ Minor.

G♯ Minor.

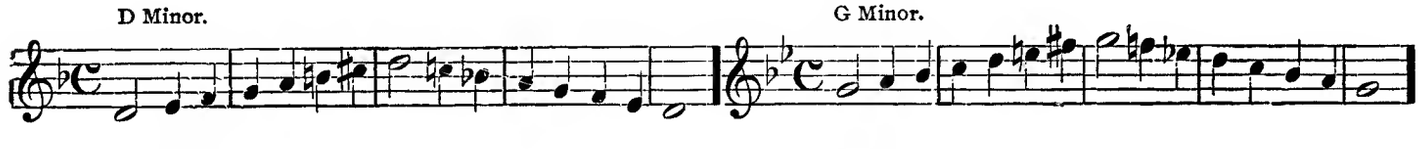
D♯ Minor.



The Minor Scales in Flats.

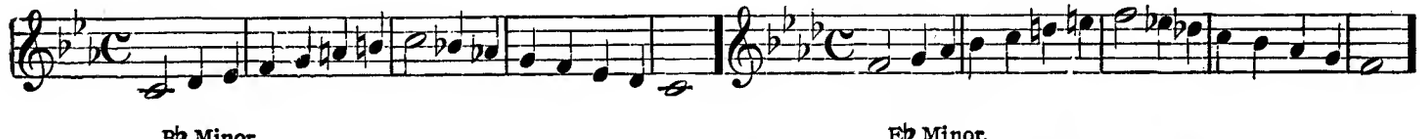
D Minor.

G Minor.



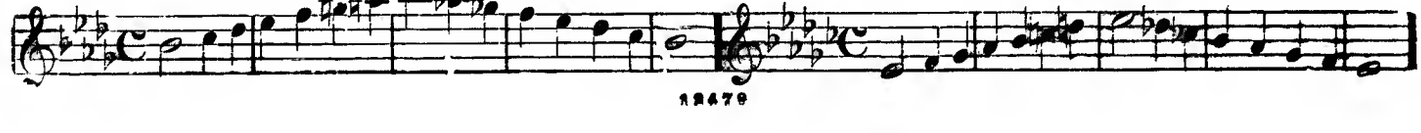
C Minor.

F Minor.

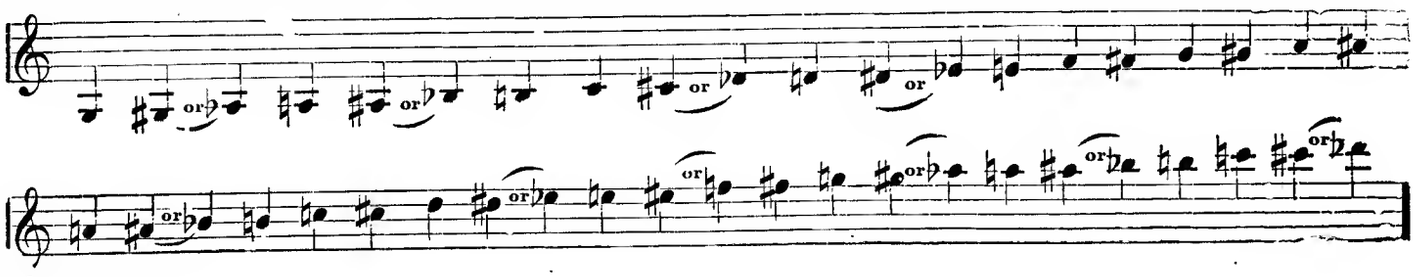


B♭ Minor.

E♭ Minor.



The Chromatic Scale, containing all the notes, Sharp, Flat, and Natural, to D above the second leger line



A DICTIONARY OF MUSICAL TERMS.

A; an Italian preposition, meaning to, in, by, at, etc.
Accelerando; accelerating the time, gradually faster and faster.
Adagio, or *Adasio;* slow.
Adagio Assai, or *Molto;* very slow.
Ad Libitum; at pleasure.
Affetuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than *Allegro.*
Allegro; quick.
Allegro Assai; very quick.
Allegro ma non Troppo; quick, but not too quick.
Amabile, in tender and gentle style.
Amateur; a lover but not a professor of music.
Amoroso, or *Con Amore;* affectionately, tenderly.
Andante; gentle, distinct; rather slow, yet connected.
Andantino; somewhat slower than *Andante.*
Animato, or *Con Anima;* fervent, animated expression.
Animo, or *Con Anim* with spirit, courage, boldness.
Antiphone; music sung in alternate parts.
Arioso; in a light, airy, singing manner.
A Tempo; in time.
Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.
Cadence; closing strain, also, a fanciful, extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of *Cadence.*
Calando; softer and slower.
Cantabile; graceful, singing style, a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers; also, that part of the church appropriated to singers.
Chorist, or *Chorister;* a member of a choir of singers.
Col, or *Con;* with.
Col Arco; with the bow.
Comodo, or *Commodo;* an easy, unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore, or *Con Duolo;* with mournful expression.
Conductor; one who superintends a musical performance, same as Music Director.
Con Energia; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Gracia; with grace and elegance
Con Impeto; with force, energy.
Con Justo; with chaste exactness
Con Moto; with emotion
Con Spirito; with spirit, animation.
Coro, chorus.
Da; for, from, of.
Duet; for two voices or instruments.
Diminuendo; gradually diminishing the sound.
Da Capo; from the beginning.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolente, or *Dolorosa;* mournful.
Doloroso; in a plaintive, mournful style.
E; and.
Elegante; elegance.
Energico, or *Con Energia;* with energy.
Espressivo; expressive.
Fine, Fin, or *Finale;* the end.
Forzando, Forza, or *Fz.;* sudden increase of power.
Fugue, or *Fuga;* a composition which repeats or sustains in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.
Giusto; in exact and steady time.
Grazioso; smoothly, gracefully.
Grave; slow, solemn.
Impresario; the conductor of a concert.
Lacrimando, or *Lacrimoso;* mournful, pathetic.
Lamentevole, Lamentando, or *Lamentabile;* mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not as slow as *Largo.*
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer.
Lento, or *Lentamente;* slow.
Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; in a strong and marked style.
Messa di Voce; moderate swell.
Moderato, or *Moderamente;* moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat or transient shake.
Mosso; emotion.
Moto; motion. *Andante Con Moto* quicker than *Andante.*
Non; not, as.
Non troppo; not too much
Organo; the organ.
Orchestra; a band of instrumental performers.
Pastoral; applied to graceful movements in sextuple time.
Piu; more.
Piu Mosso; with more motion, faster.
Pizzicato; snapping the violin string with the fingers.
Poco; a little.
Poco Adagio: a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Precentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, Allentando or *Slentando;* slower and softer by degrees.
Recitando; a speaking manner of performance.
Recitante; in a style of recitative.
Recitative; musical declamation.
Rinforzando, Rinf., or *Rinforzo;* suddenly increasing in power.
Ritardando; slackening the time.
Semplice; throughout, always, as *Sempre Forte;* loud throughout.
Senza; without, *vs, Senza Organo,* without the organ.
Sforzando, or *Sforzato;* with strong force or emphasis, rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorendo, Smorzando; dying away.
Soave, Soavemente; sweet, sweetly. See *Dolce.*
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below.
Sotto Voce; with subdued voices.
Spiritoso, Con Spirito; with spirit and animation.
Staccato; short, detached, distinct.
Subito; quick.
Tace, or *Tacet;* silent, or, be silent.
Tardo; slow.
Tasto Solo; without chords.
Tempo; time.
Tempo a Piacere; time at pleasure.
Tempo Giusto; in exact time.
Ten., Tenuto; hold on. See *Sostenuto.*
Tutti; the whole full chorus.
Un; a, as.
Un Poco; a little.
Va; go on; as *Va Crescendo;* continue to increase.
Verse; same as *Solo.*
Vigoroso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce Sola; voice only.
Volti Subito; turn over quickly

THE U. T. D. METHOD FOR THE BANJO.

How to Hold the Banjo.

Sit in an upright but easy position, with the instrument resting in the lap. Rest the neck of the banjo between the first finger and thumb of the left hand, curving the fingers so they may be used in stopping the strings.

Picking and Striking the Strings.

There are two ways of playing the Banjo. The first mentioned or picking style being the most used.

Left Hand Fingering.

The fingering of the left hand is as follows: o, for open string; 1, first finger; 2, second finger; 3, third finger, etc.

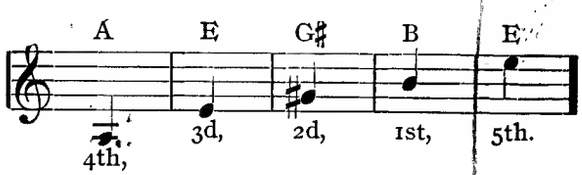
Right Hand Fingering.

Rest the little finger on the head of the Banjo, a short distance in front of the bridge. Curve the other fingers so as to reach the strings. The fingering of the right hand is as follows: One dot (.), first finger; two dots (..), second finger; three dots (...), third finger; × for the thumb. The third finger is but little used. Pick the first string with the second finger, second string with the first finger, and any of the other three strings with the thumb.

How to Tune the Banjo.

The strings are numbered from one to five, the short string is the fifth. Tune the fourth string to C on the piano or pitch pipe, then place the second finger at the 7th fret on 4th string and tune the 3d string to the same tone in unison; then place the finger at the 4th fret on 3d string and tune the 2d string to the same tone in unison; then place the finger at the 3d fret on 2d string and tune the first string to the same tone in unison; then place the finger at the 5th fret on the first string, and tune the 5th string to the same tone in unison.

When the Banjo is in tune it will sound the following notes on the open strings:



The Banjeaurine should be tuned a fourth higher than the Banjo, and the Piccolo Banjo an octave higher. To play pieces marked 4th to B, tune the 4th string to the same tone as the first string.

GENERAL INSTRUCTIONS.

If the strings on your instrument are more than a sixteenth of an inch above the *first* fret, they are too high, and can be lowered *at the nut* by means of a scroll-saw blade and a sharp-edged file. Care must be used that they are not cut too low. After you receive instruction how to tune, always try to tune your instrument just before you come to take a lesson, so the teacher can correct you. Do not be in too much of a hurry to get ahead, and expect a new piece each lesson. Have confidence in your teacher. When you have a difficult passage to overcome, practice *that* and not the easy part. Do not be satisfied until you become a *good* player, otherwise you will lose half the pleasure and enjoyment. Here is a receipt to become a good player: One part talent, one part teacher, one part good instrument, three parts practice. Do not get discouraged. You may not be able to see your own progress, but if you practice *regularly*, your teacher and others can see it.

Practice a difficult passage *very* slowly at first, with a full, even tone. Your brain is educating your fingers. As soon as possible *keep your eyes on the music*, and don't watch your fingers. Do not lift a finger of the left hand until another finger is down. This will help your tone and will make your fingers strong. Do not get under the strings and lift them up, for this gives you only a "plunky" tone, but strike the strings sideways. Learn *how* to practice; that is, don't play for fun when you practice, but economize your time by working on that which you can't play, not on that which you can.

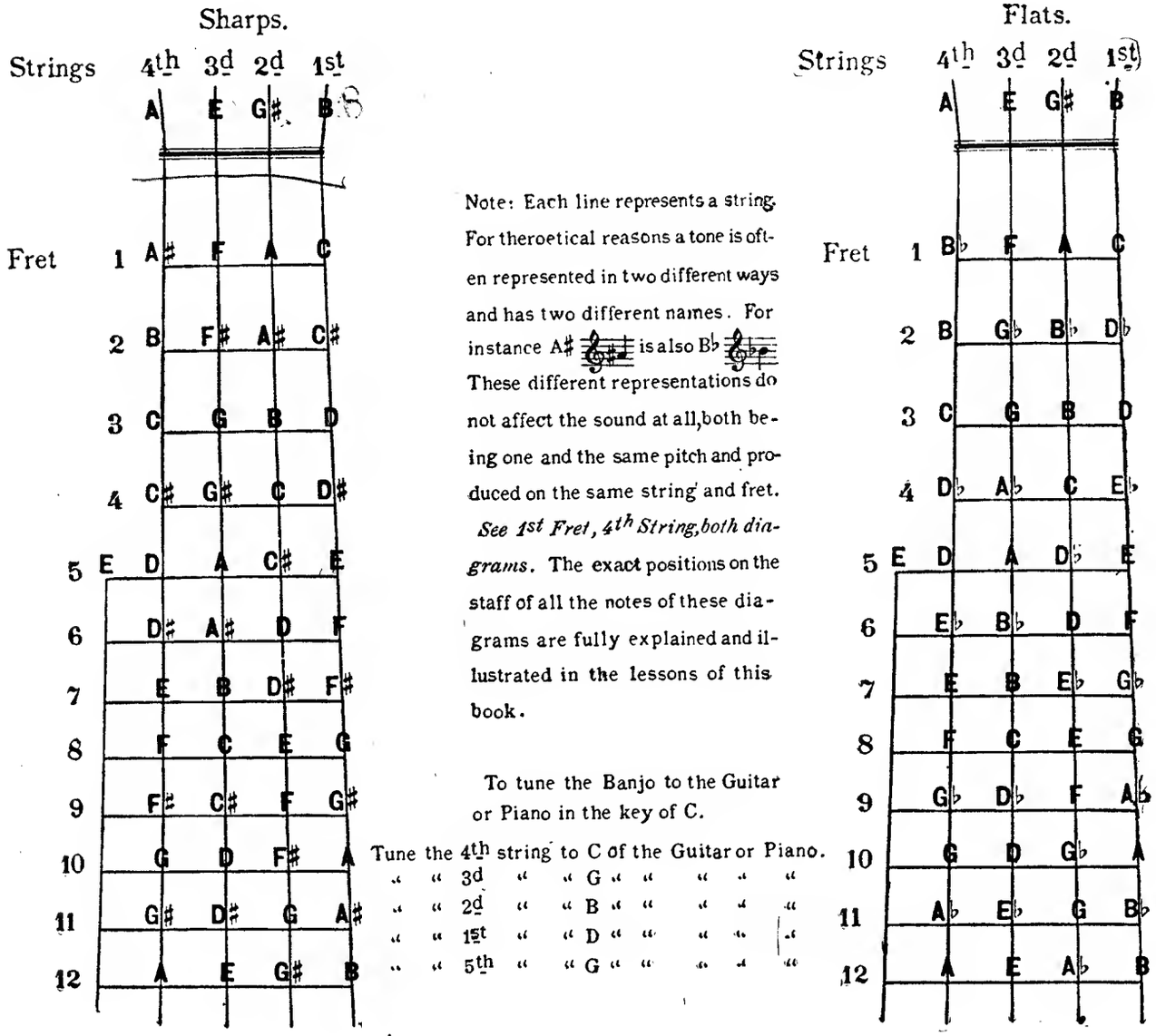
In conclusion, let me assure you that if you are one of those who will exercise the noble qualities of patience, perseverance, and courage, you will gain that which will make life brighter and more enjoyable, both to yourself and to others.

Yours fraternally,

FRANKLIN EATON.

Diagram of Banjo Finger-board.

Showing frets, strings and positions of all the notes of the Chromatic Scale.



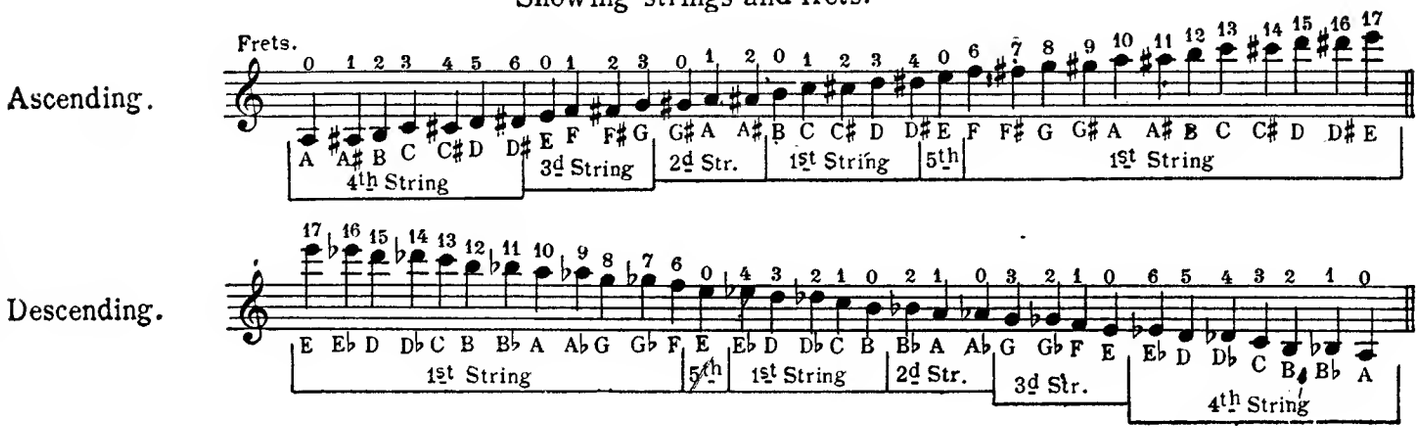
Note: Each line represents a string. For theoretical reasons a tone is often represented in two different ways and has two different names. For instance A♯ is also B♭ These different representations do not affect the sound at all, both being one and the same pitch and produced on the same string and fret. *See 1st Fret, 4th String, both diagrams.* The exact positions on the staff of all the notes of these diagrams are fully explained and illustrated in the lessons of this book.

To tune the Banjo to the Guitar or Piano in the key of C.

Tune the 4th string to C of the Guitar or Piano.
" " 3d " " G " " " " "
" " 2d " " B " " " " "
" " 1st " " D " " " " "
" " 5th " " G " " " " "

Chromatic Scale on the Staff.

Showing strings and frets.



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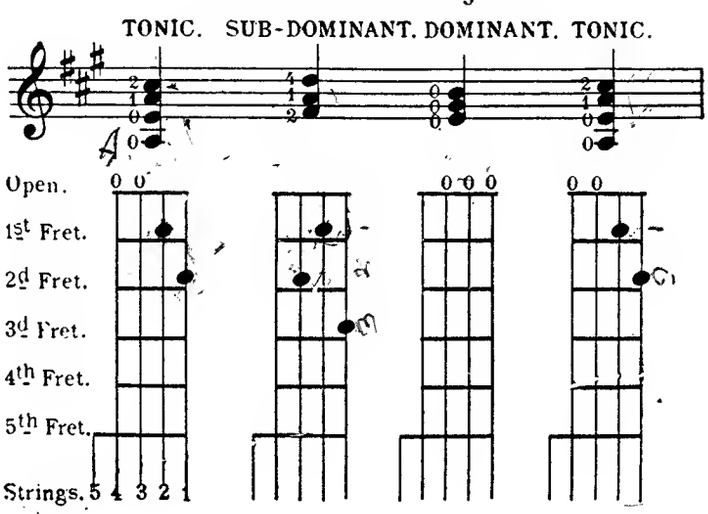
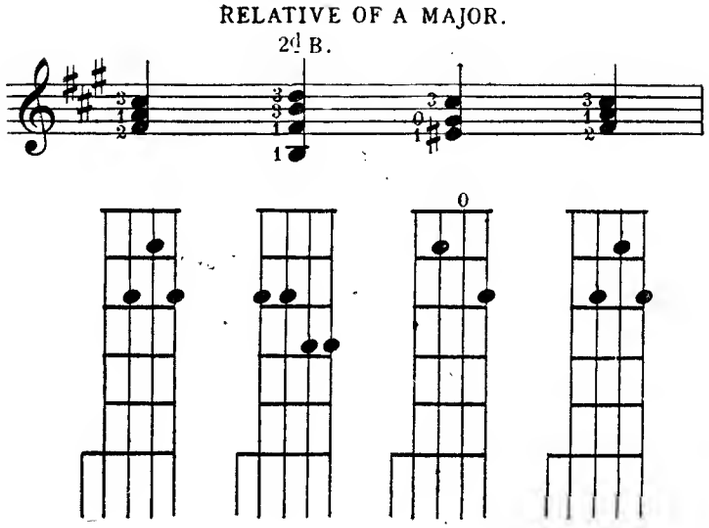
CHORDS IN A MAJOR.

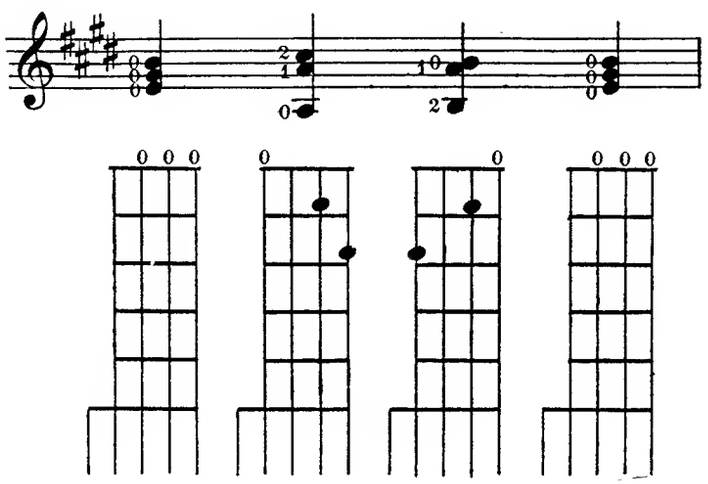


CHORDS IN F♯ MINOR.

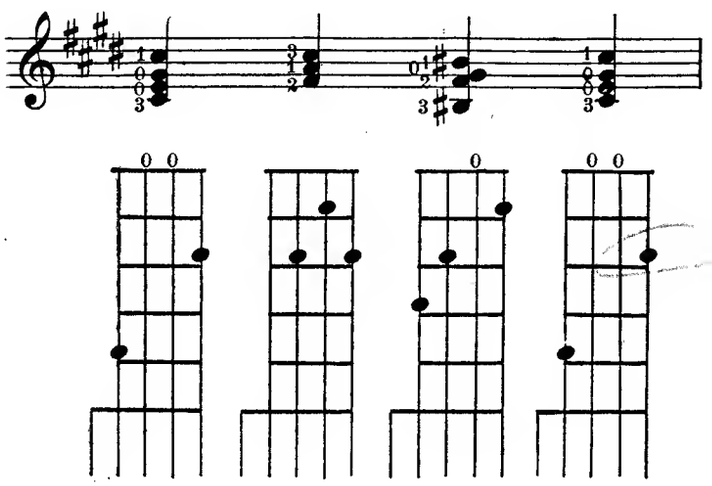
RELATIVE OF A MAJOR.



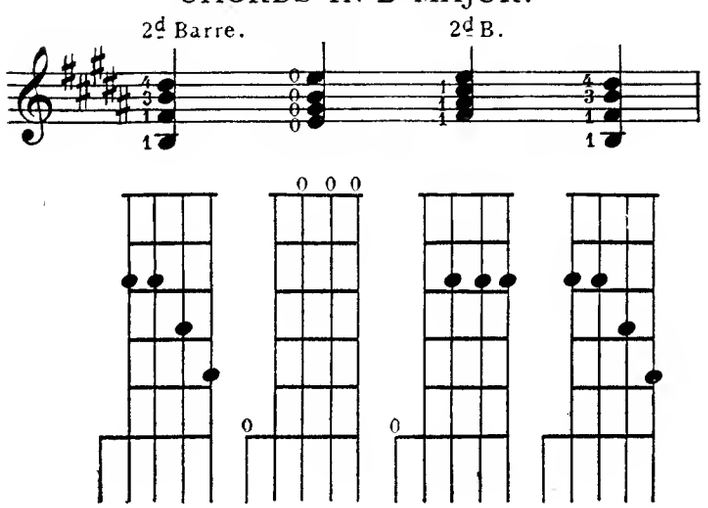
CHORDS IN E MAJOR.



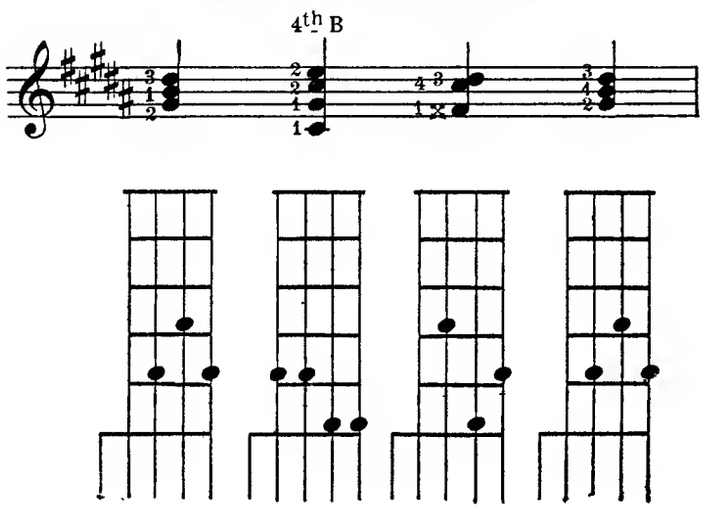
CHORDS IN C♯ MINOR.



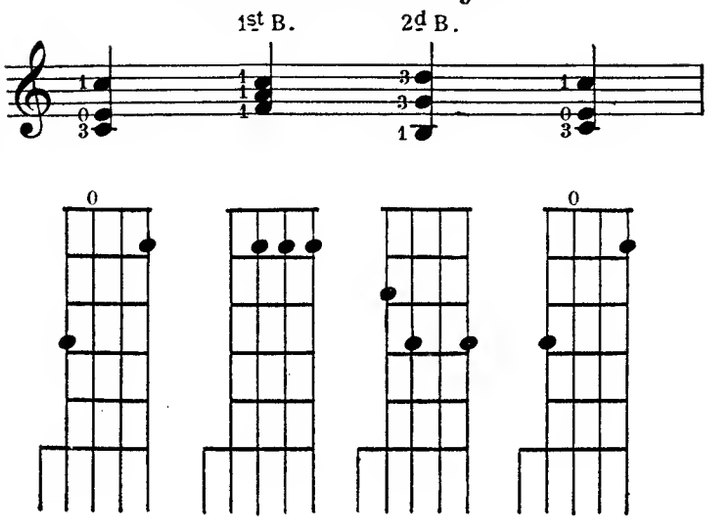
CHORDS IN B MAJOR.



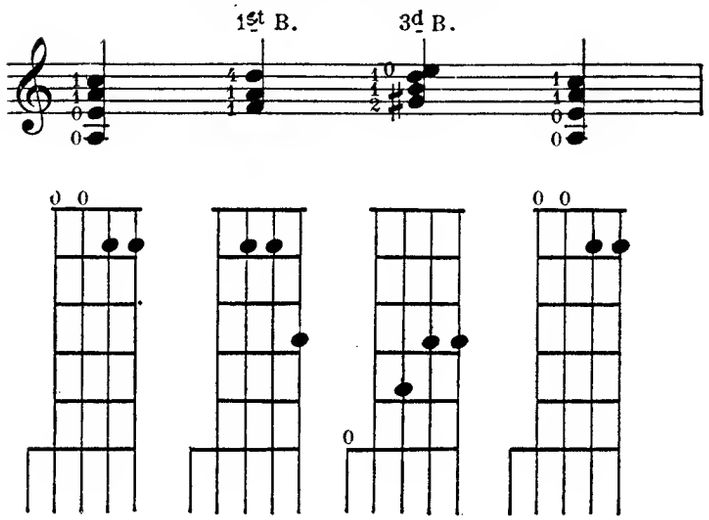
CHORDS IN G♯ MINOR.



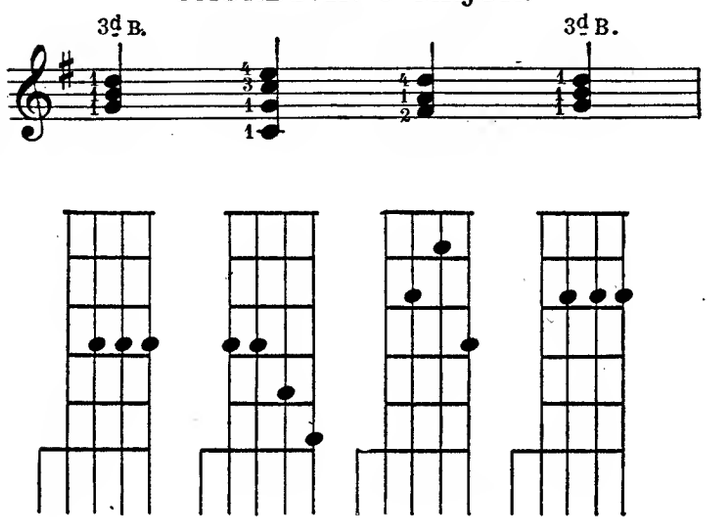
CHORDS IN C MAJOR.



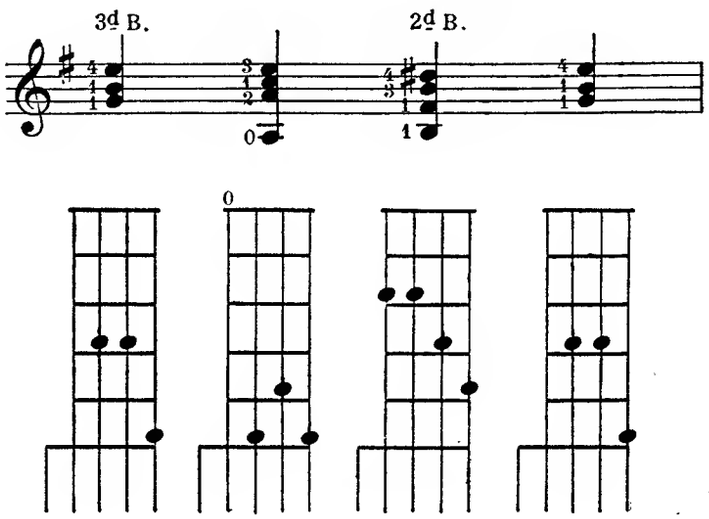
CHORDS IN A MINOR.



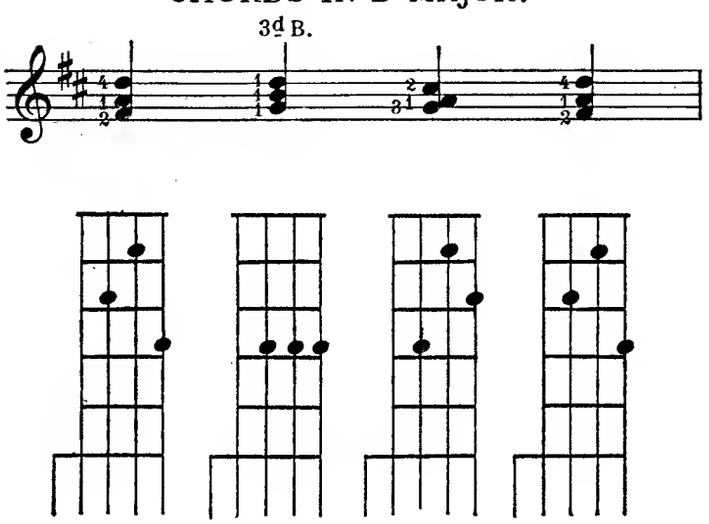
CHORDS IN G MAJOR.



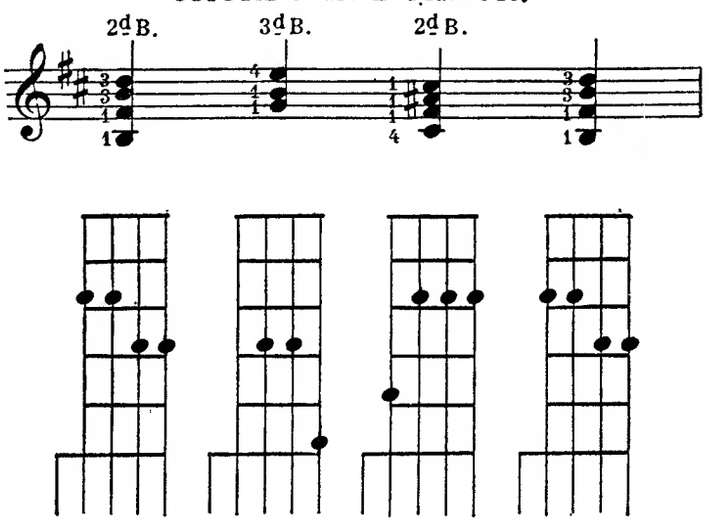
CHORDS IN E MINOR.



CHORDS IN D MAJOR.

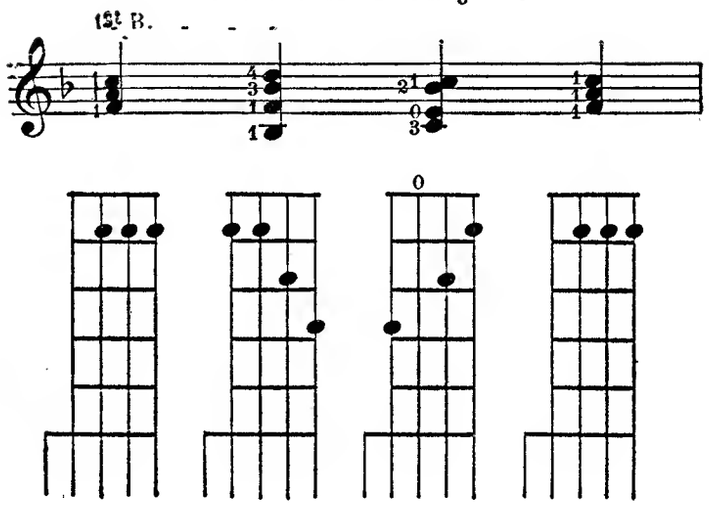


CHORDS IN B MINOR.

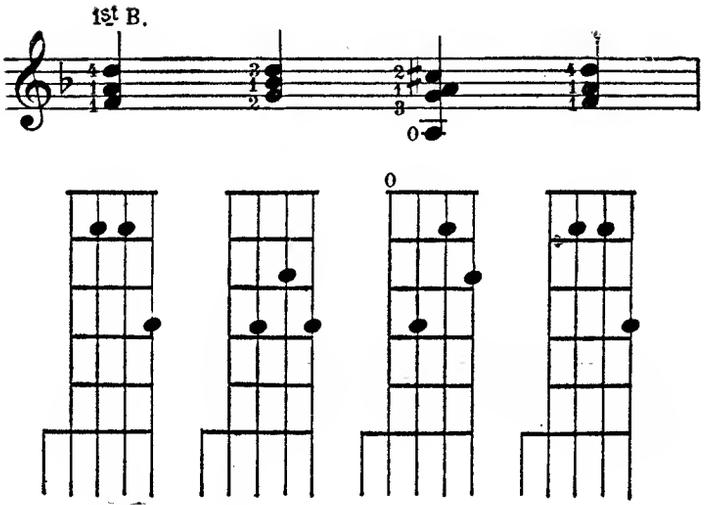


The above diagrams represent sections of the Banjo finger-board, or, rather the strings and frets of the same. A glance will readily show just where the notes can be made, if open or closed, and at which fret and string.

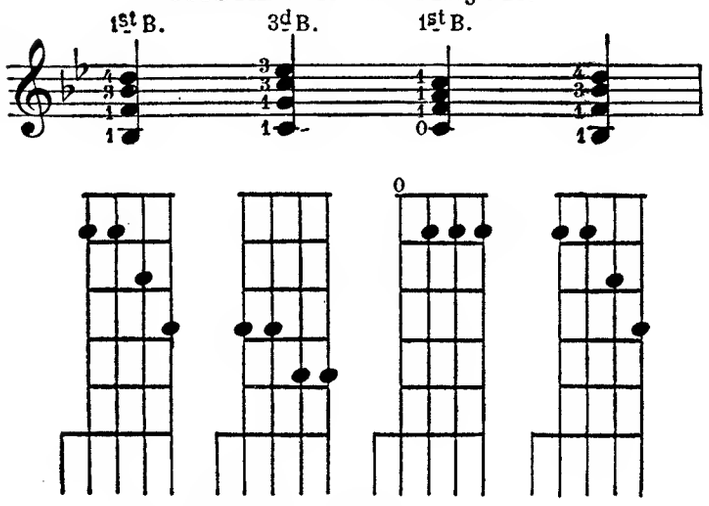
CHORDS IN F MAJOR.



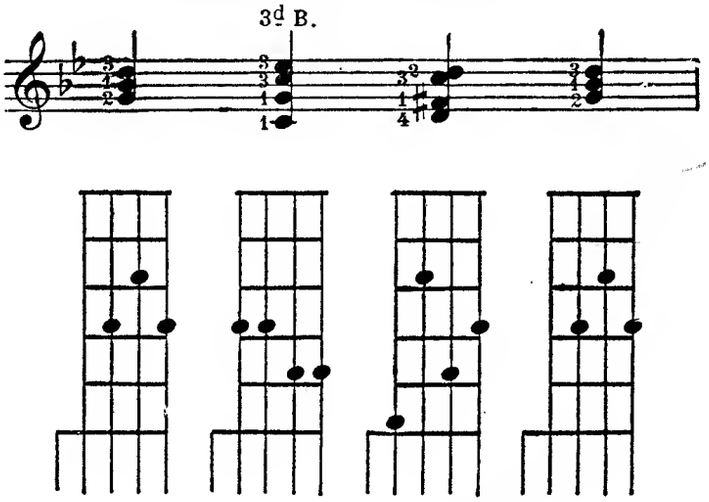
CHORDS IN D MINOR.



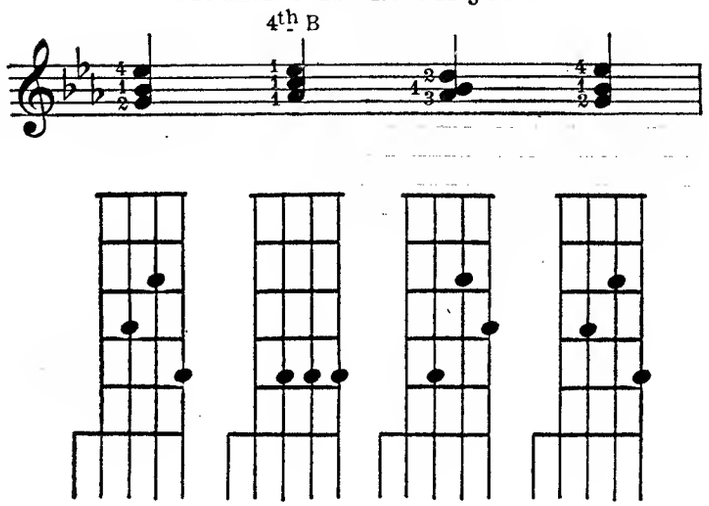
CHORDS IN B♭ MAJOR.



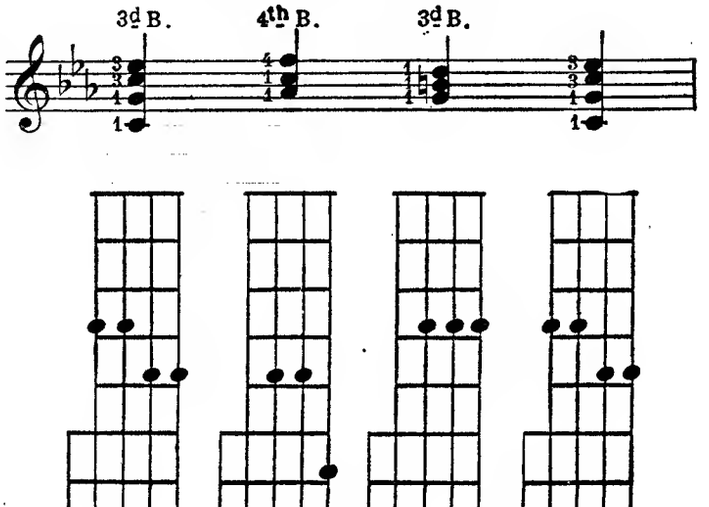
CHORDS IN G MINOR.



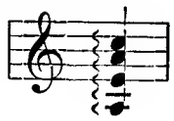
CHORDS IN E♭ MAJOR.



CHORDS IN C MINOR.



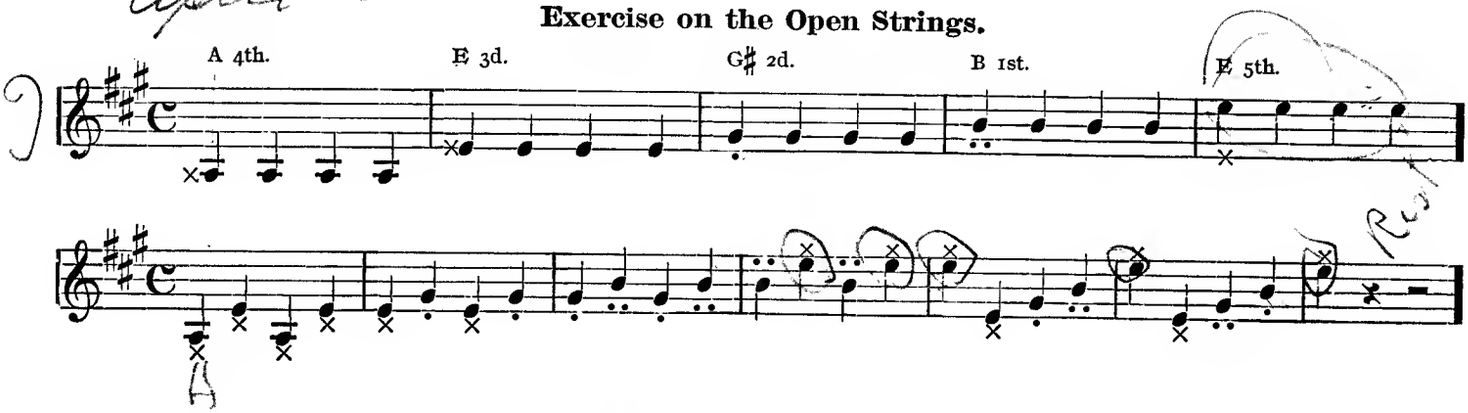
Harp Chords.

Harp chords are indicated by a waved line, thus,  and are played one after another from the lowest note upward in rapid succession.

The Barre.

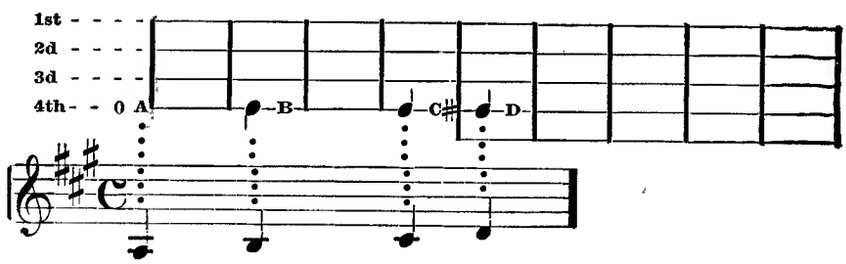
To make a Barre chord place the first finger of left hand across the fingerboard at the fret indicated by figures, thus, (5th Barre). The thumb should press against the centre of the back of the neck and the first finger should be pressed firmly down on the strings.

Exercise on the Open Strings.

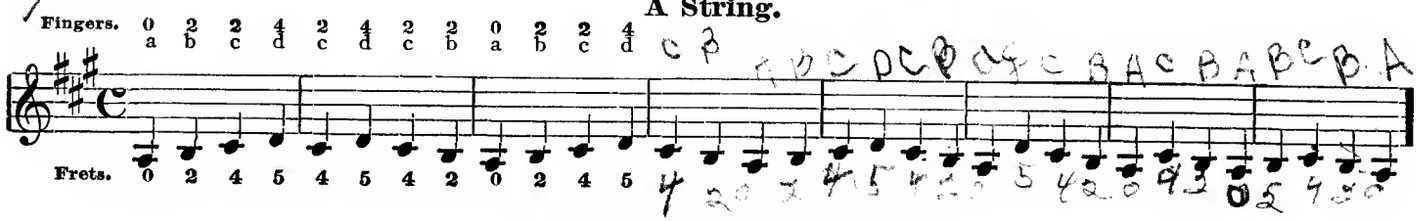


Studies to Locate the Notes.

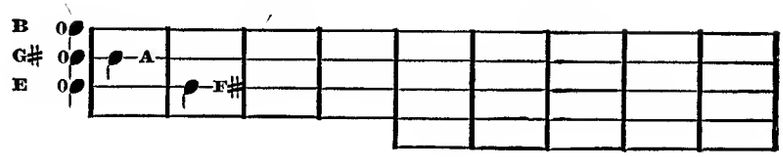
A or 4th string. Each line represents a string.

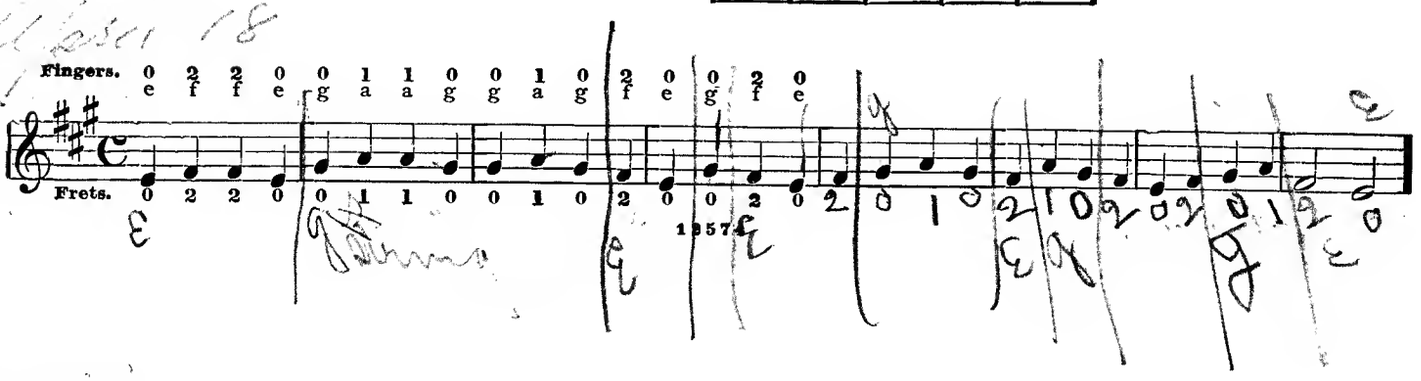


A String.

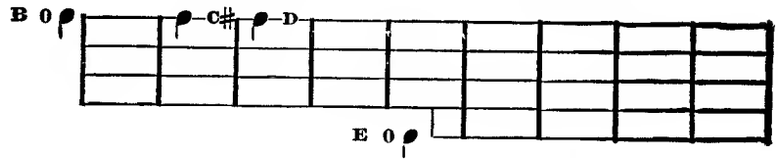


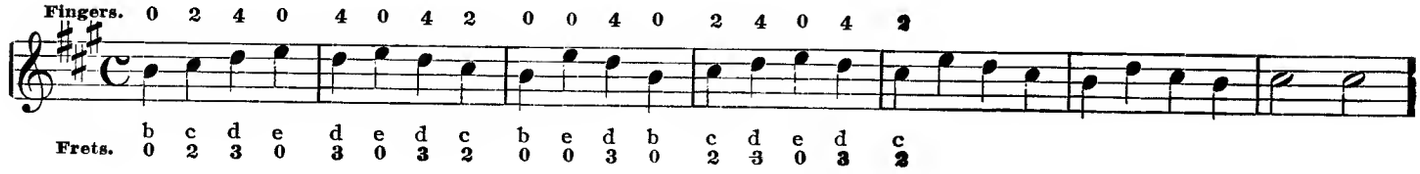
E (3d) and G (2d) Strings.



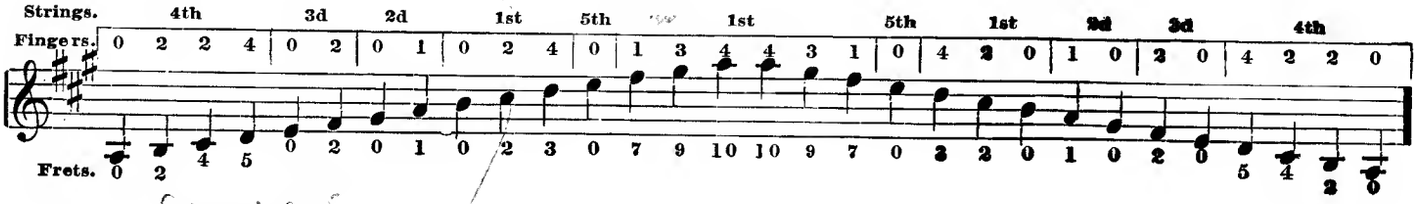


The B (1st) and E (5th) Strings.

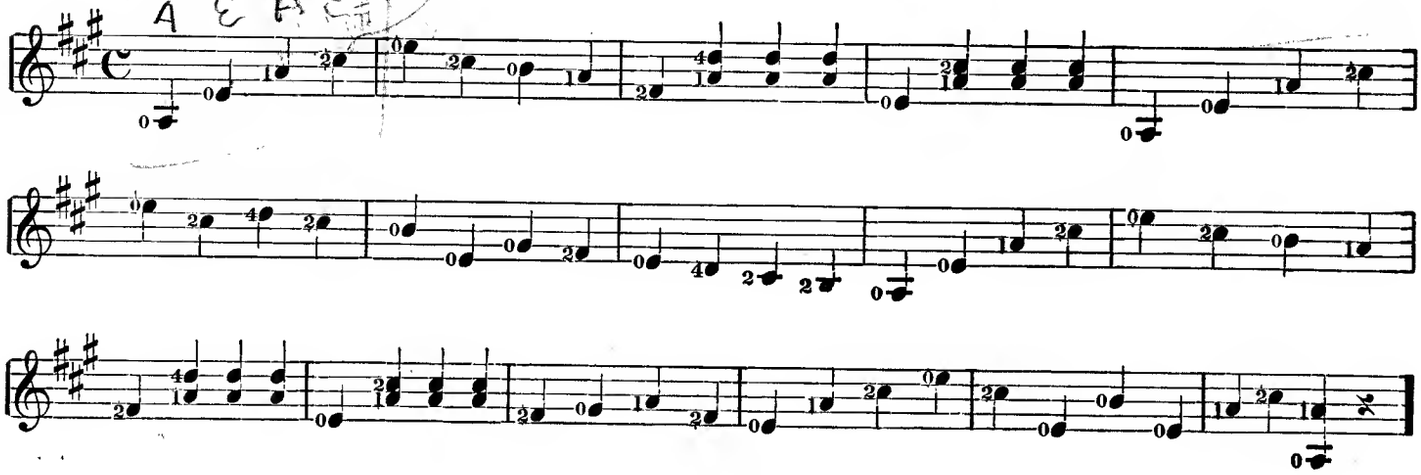




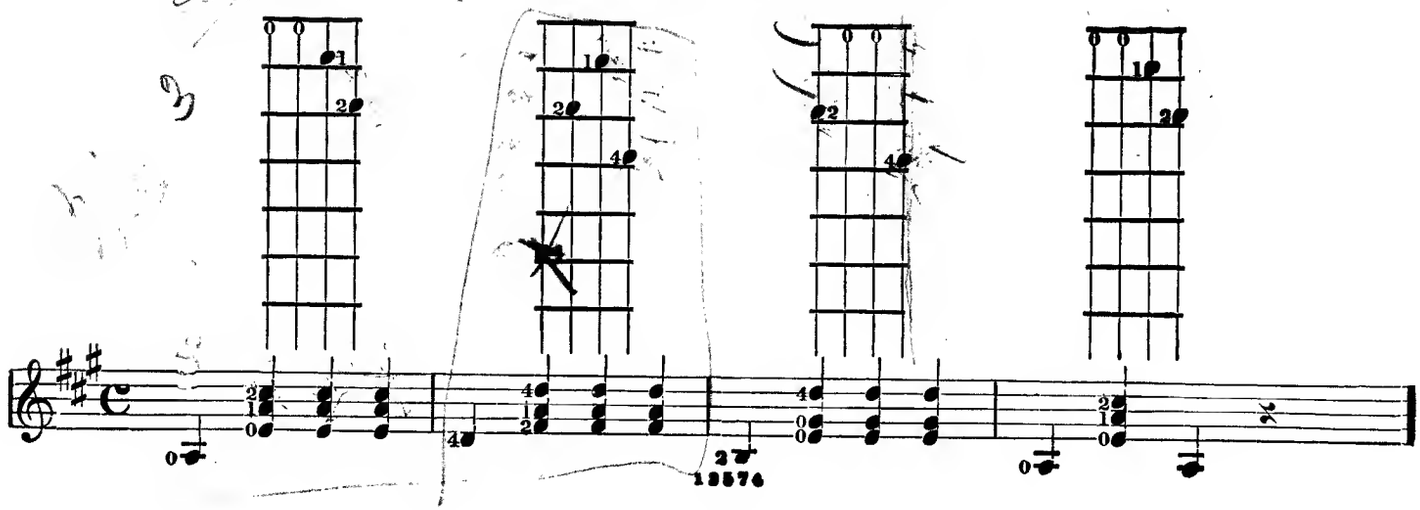
Scale in A Major.



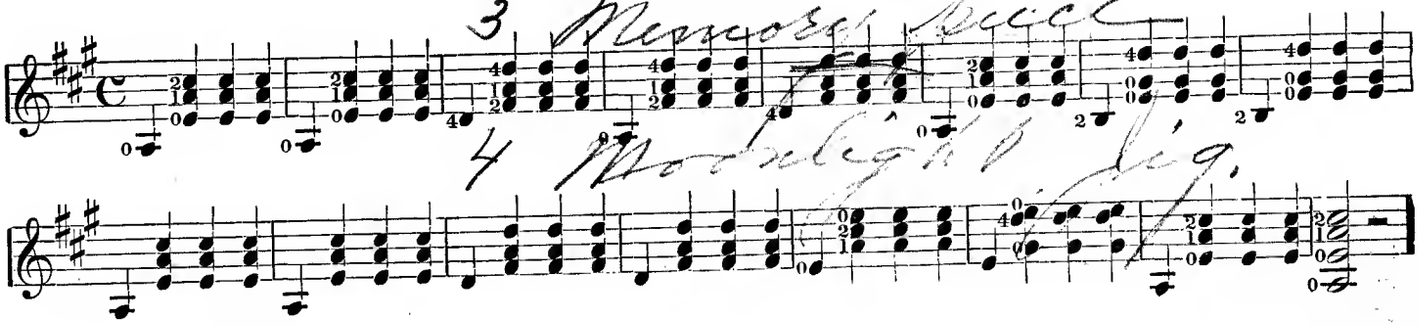
Exercise on all the Strings.



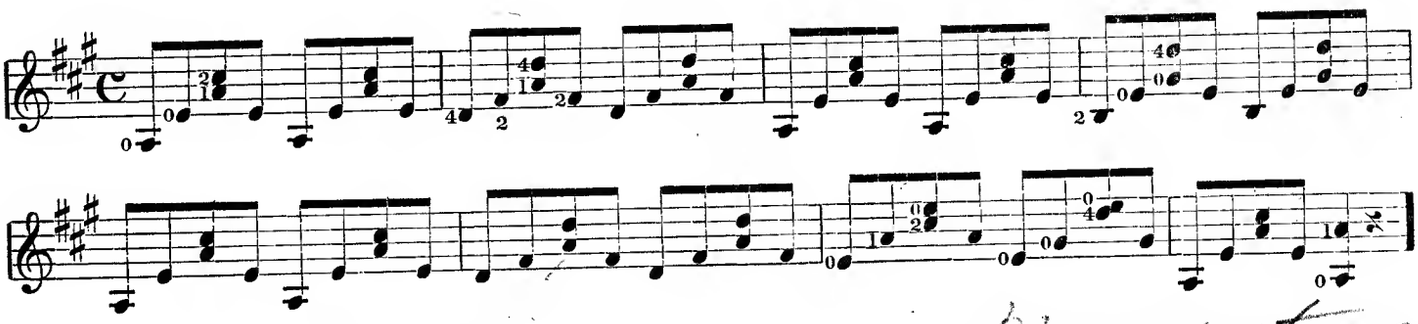
Chords in A Major.



Chord Study.

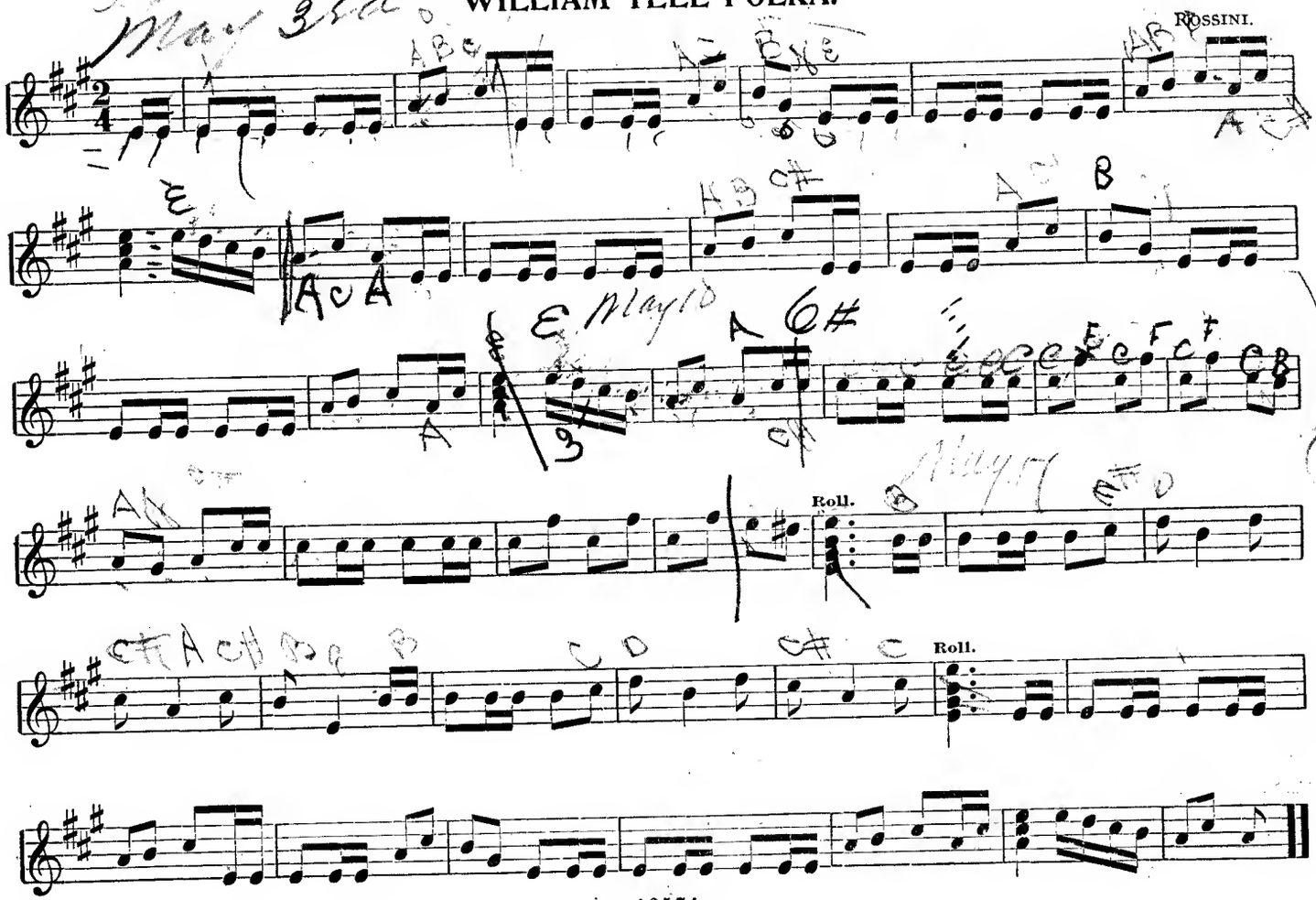


Accompaniment Study.

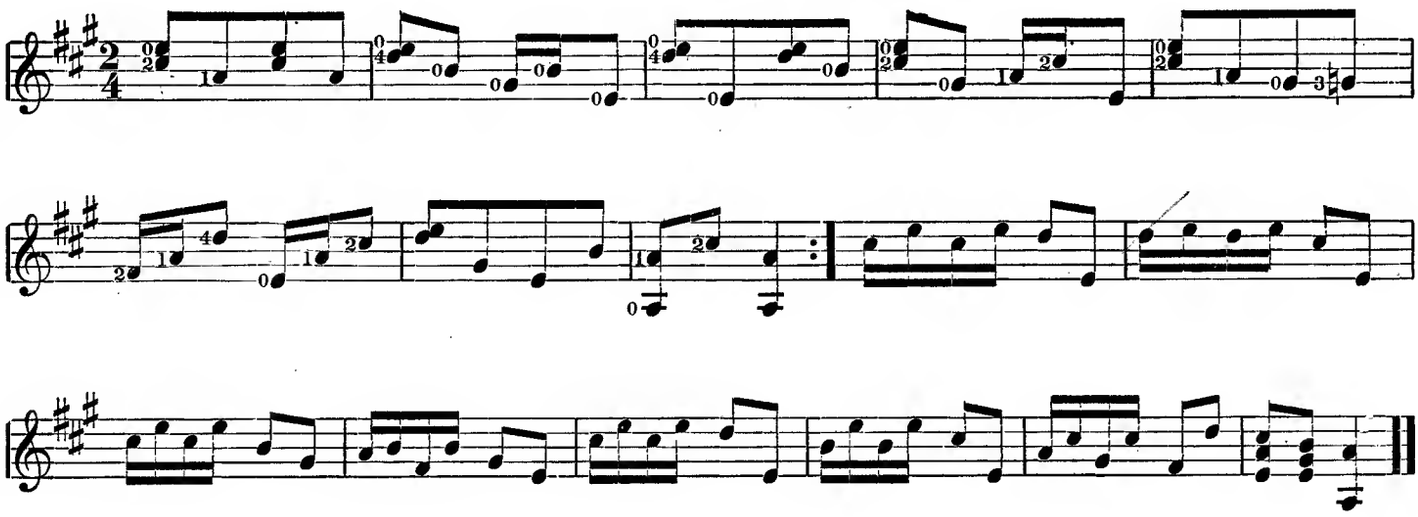


WILLIAM TELL POLKA.

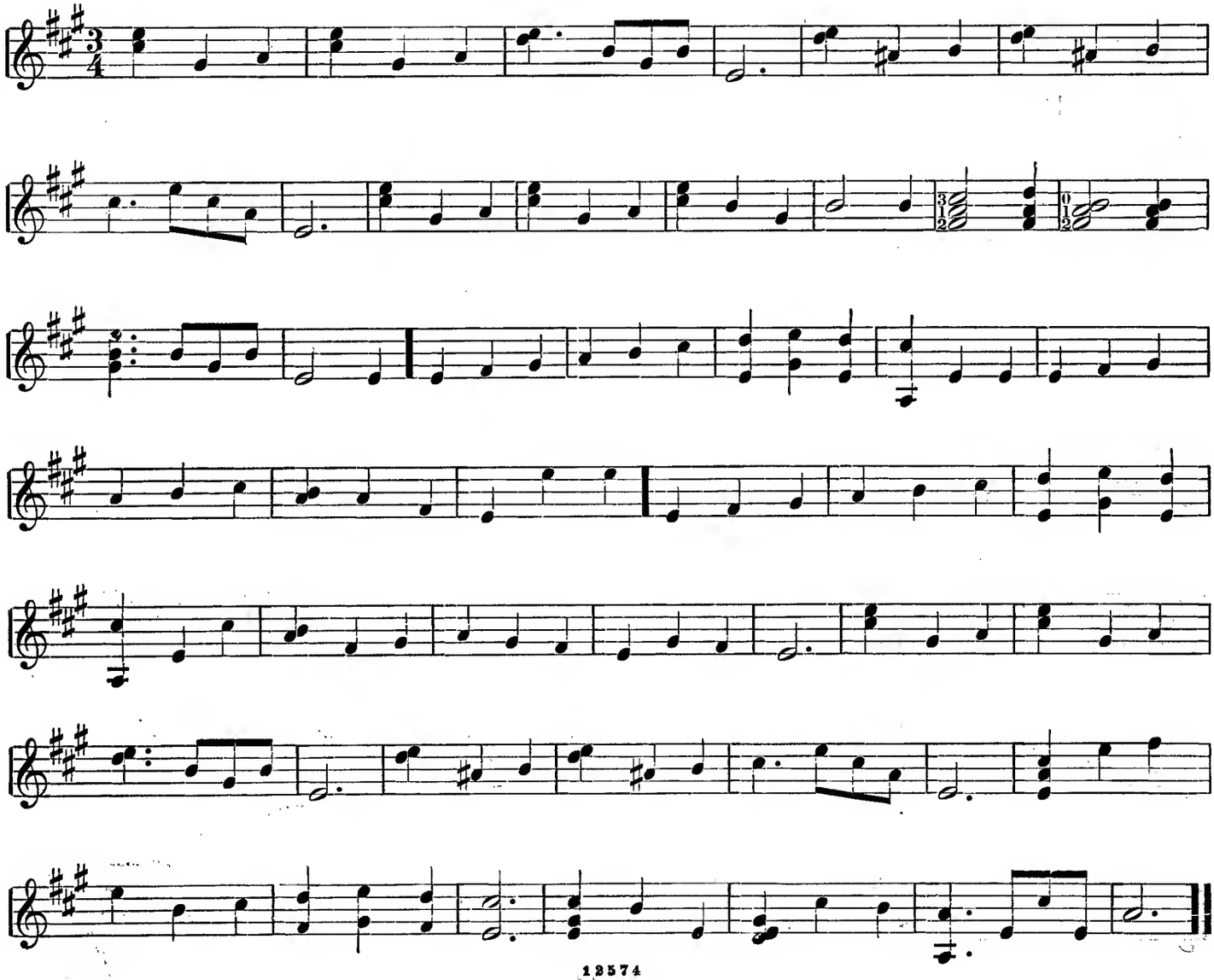
ROSSINI.



ON THE BEACH POLKA.

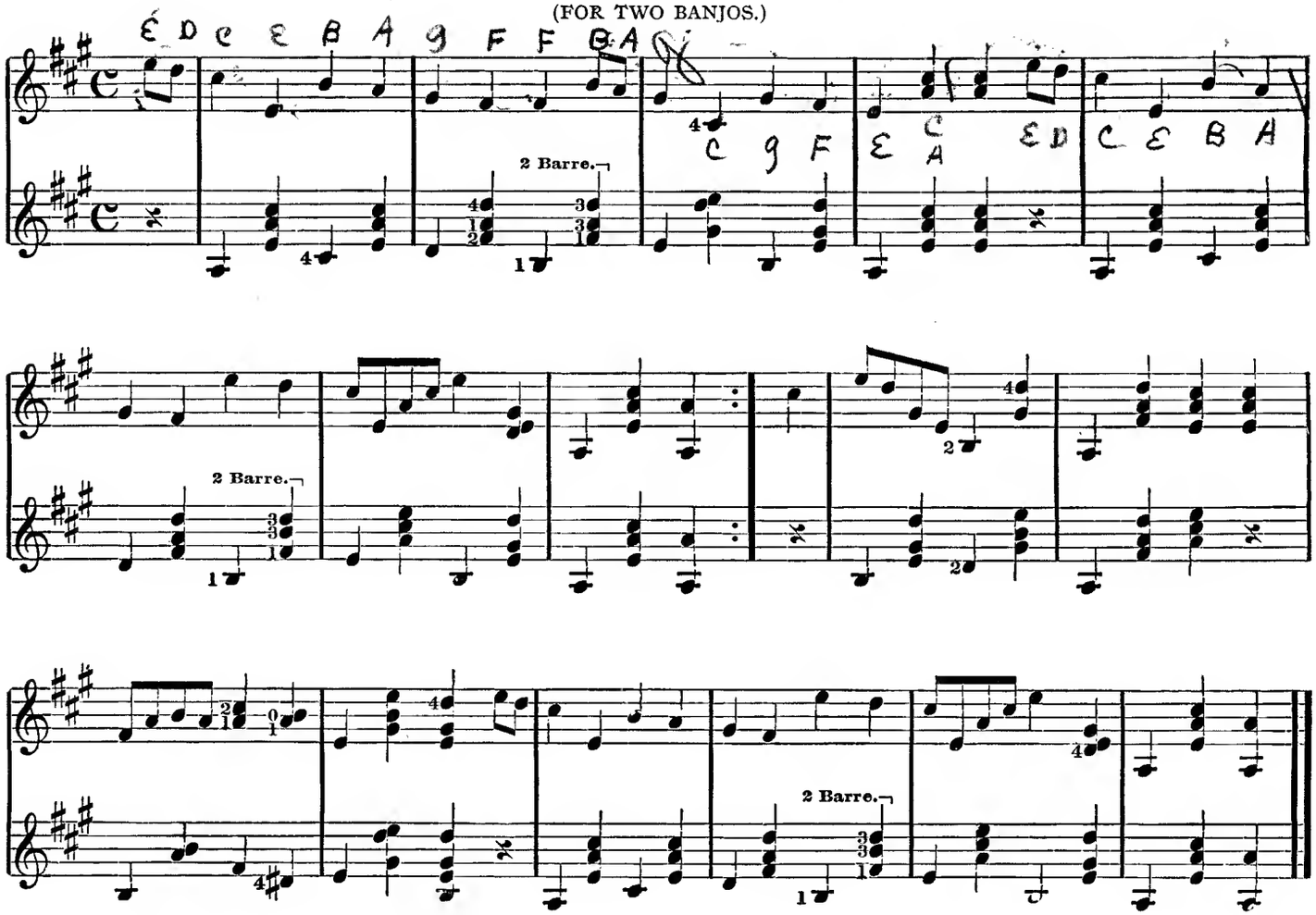


SUMMER GIRL WALTZ.

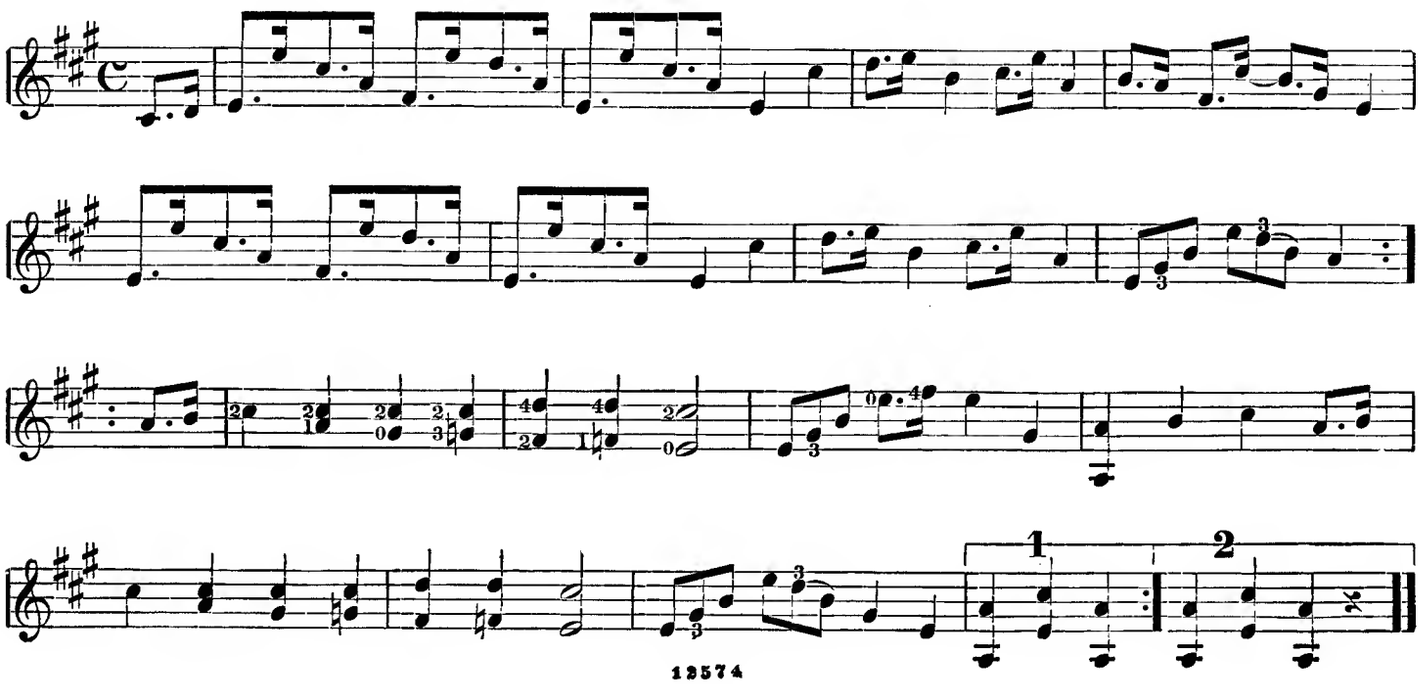


LA BELLE SCHOTTISCHE.

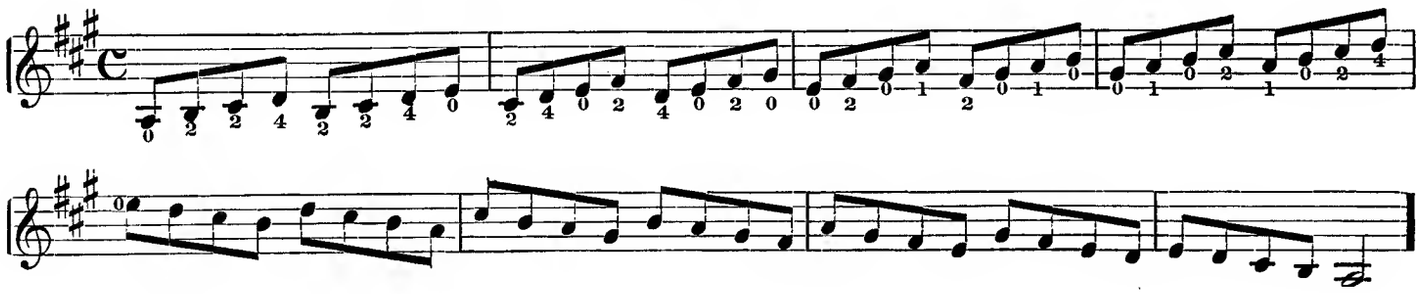
(FOR TWO BANJOS.)



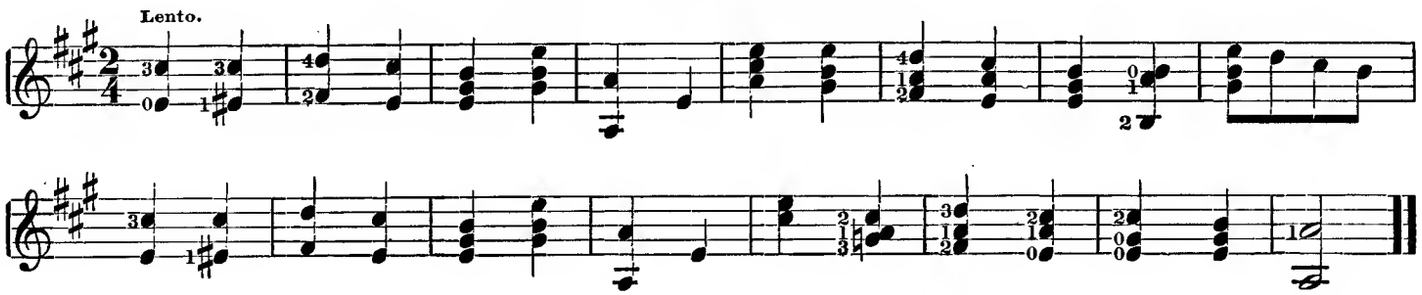
GOLDEN CLOG.



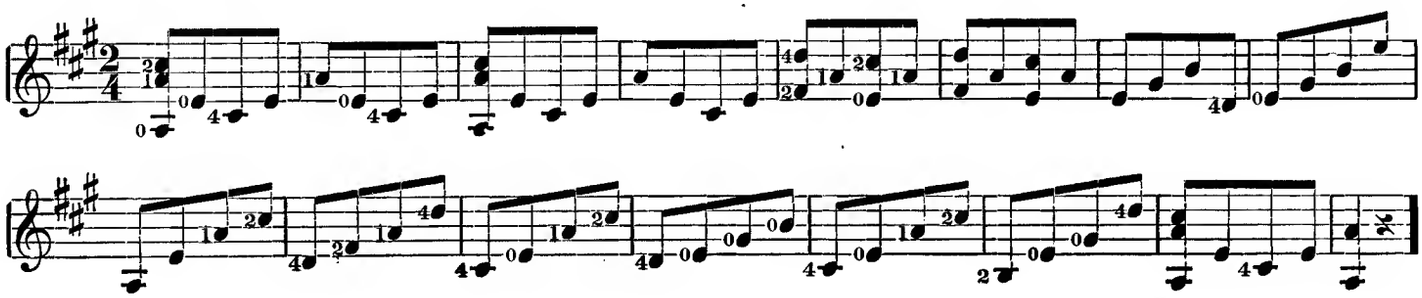
Exercise.



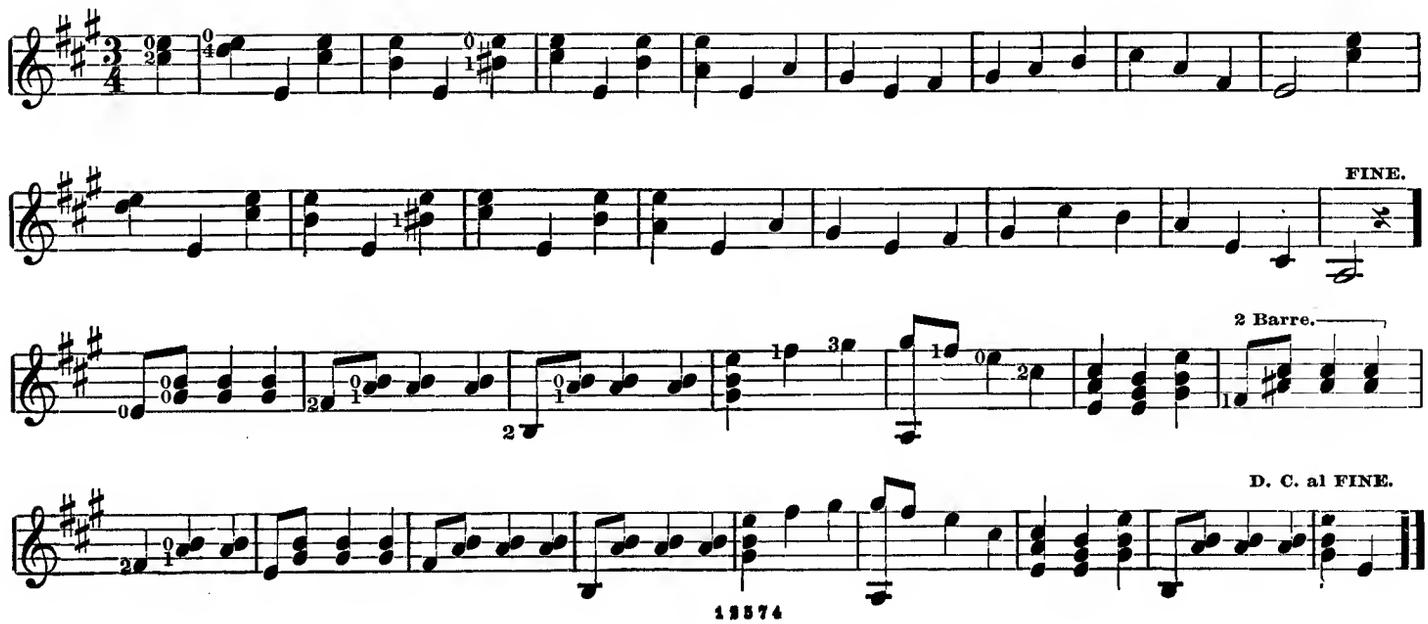
THE OLD HOMESTEAD.



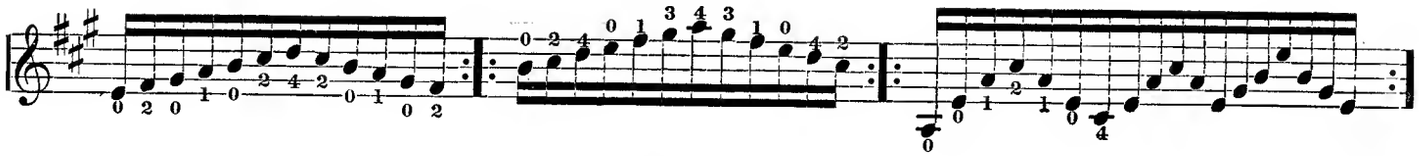
Study.



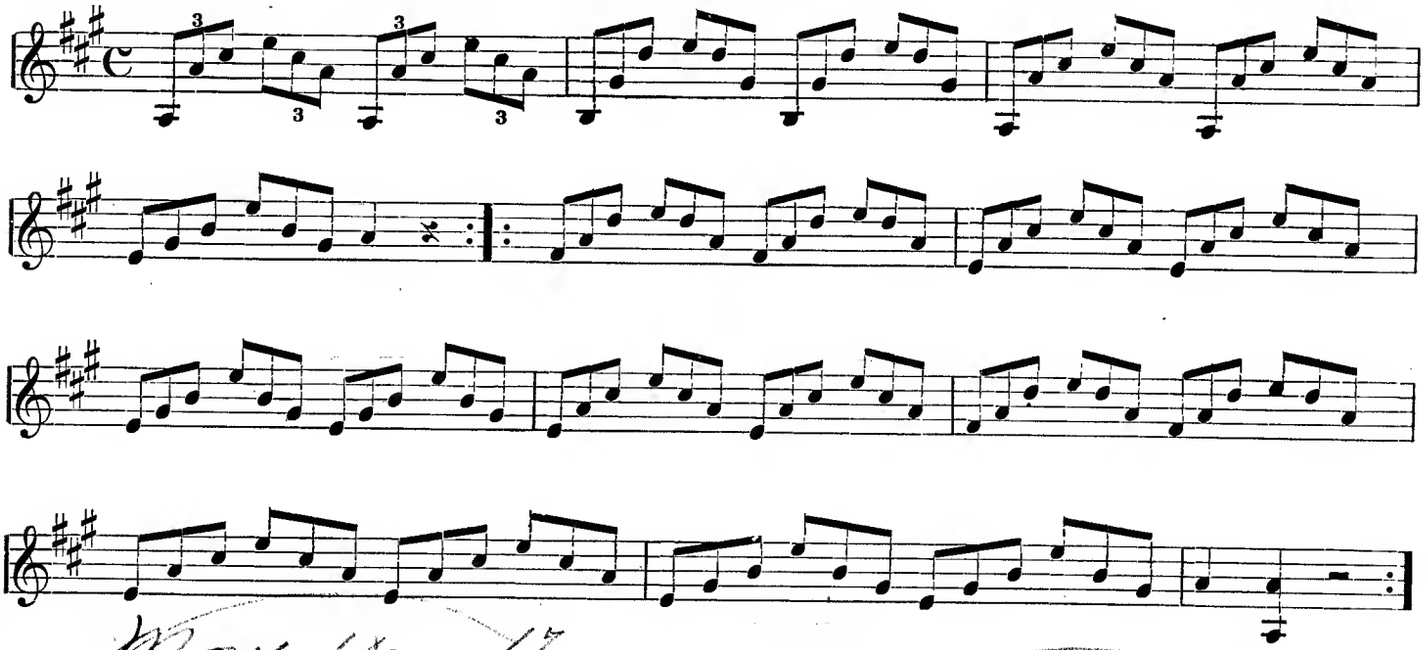
TRANSCRIPTION WALTZ.



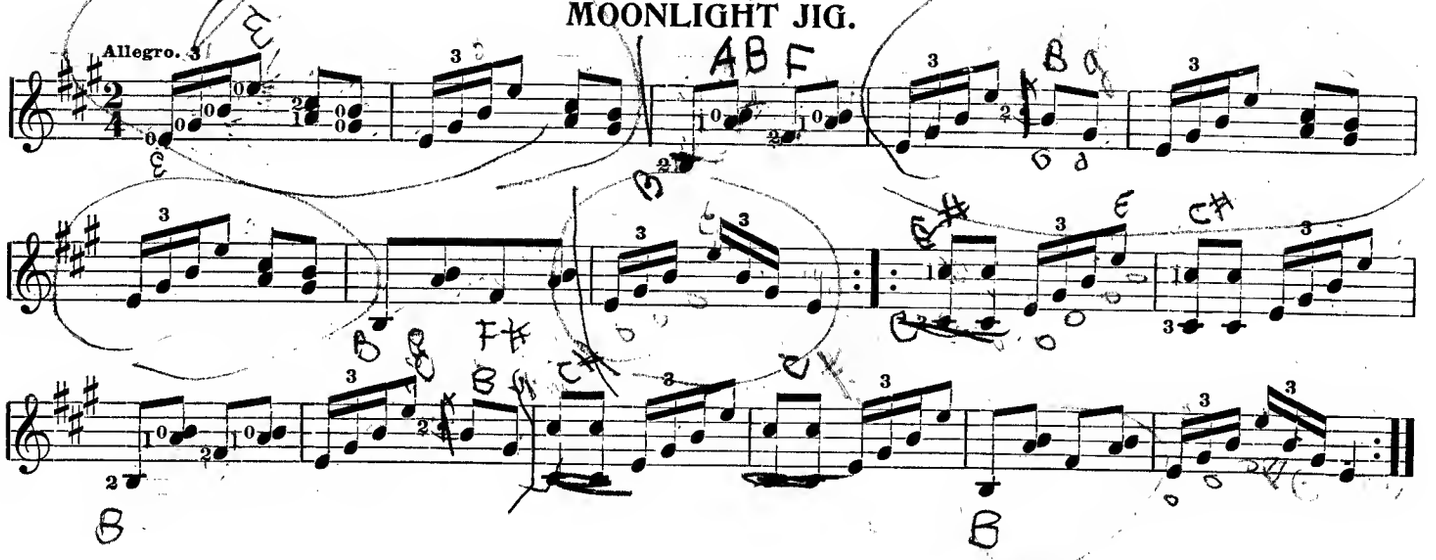
Scale Study.



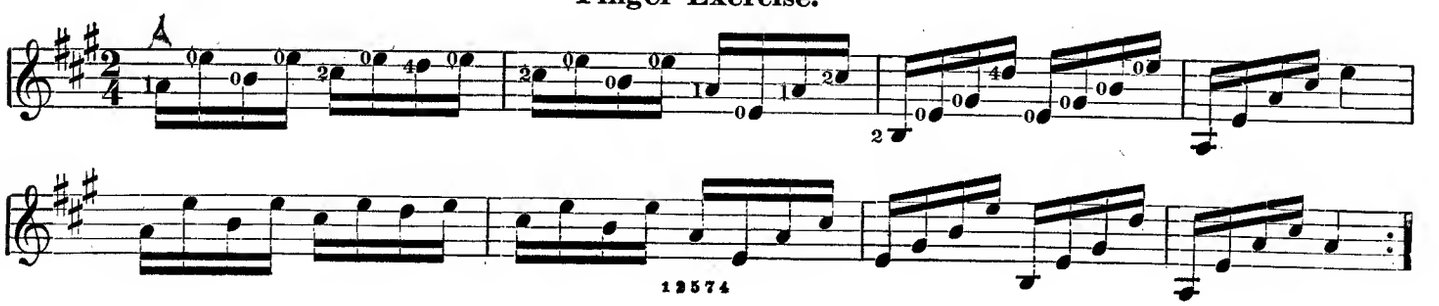
Triplet Study.



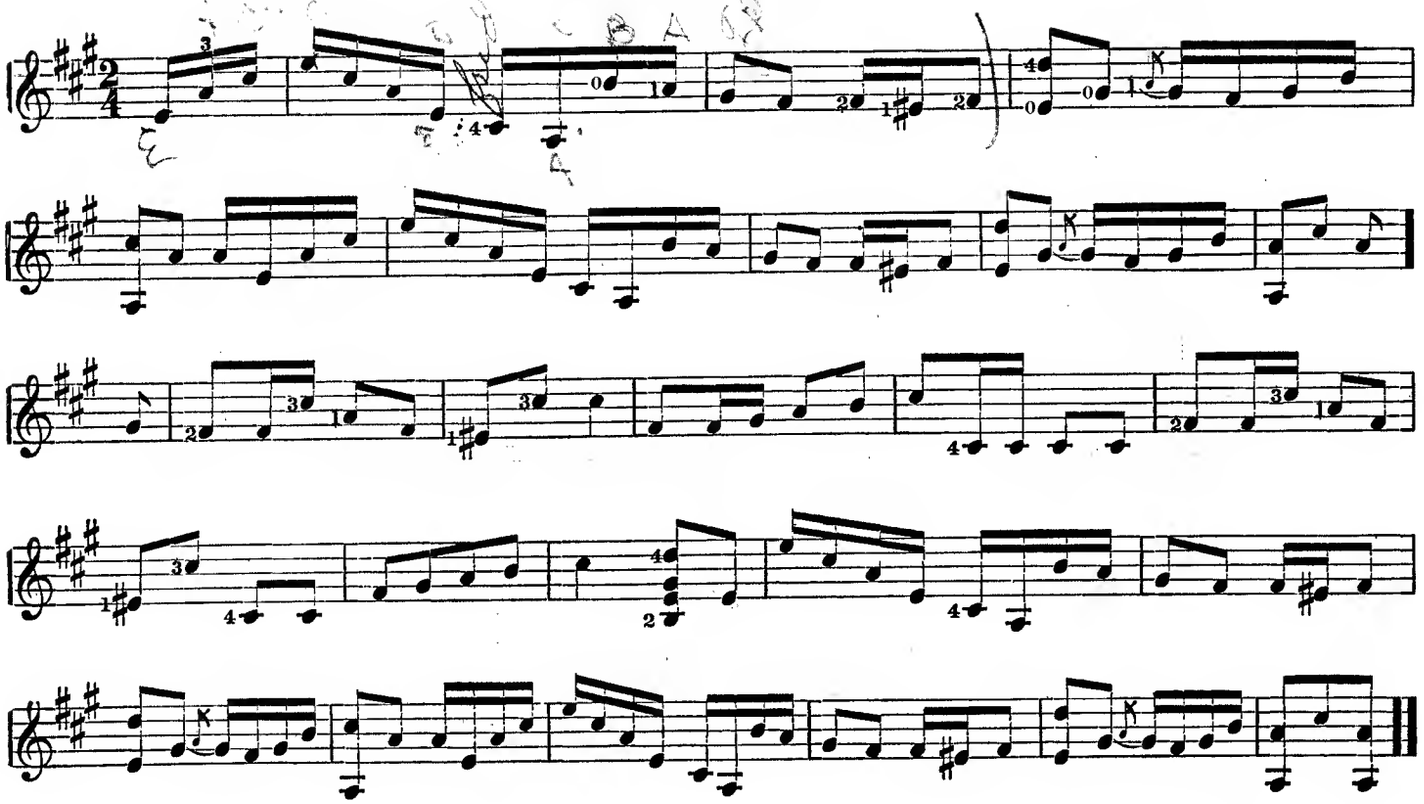
MOONLIGHT JIG.



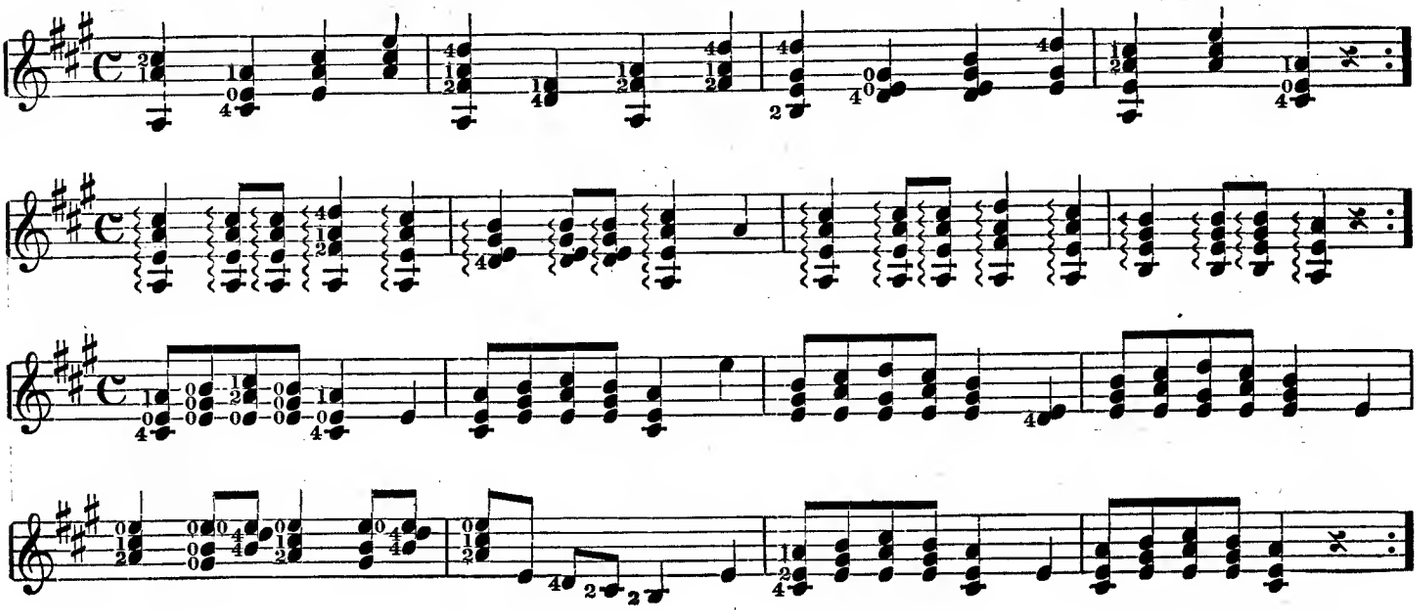
Finger Exercise.



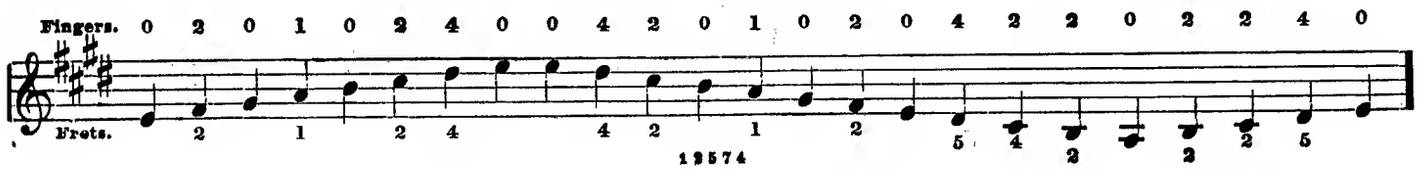
BONNIE POLKA.



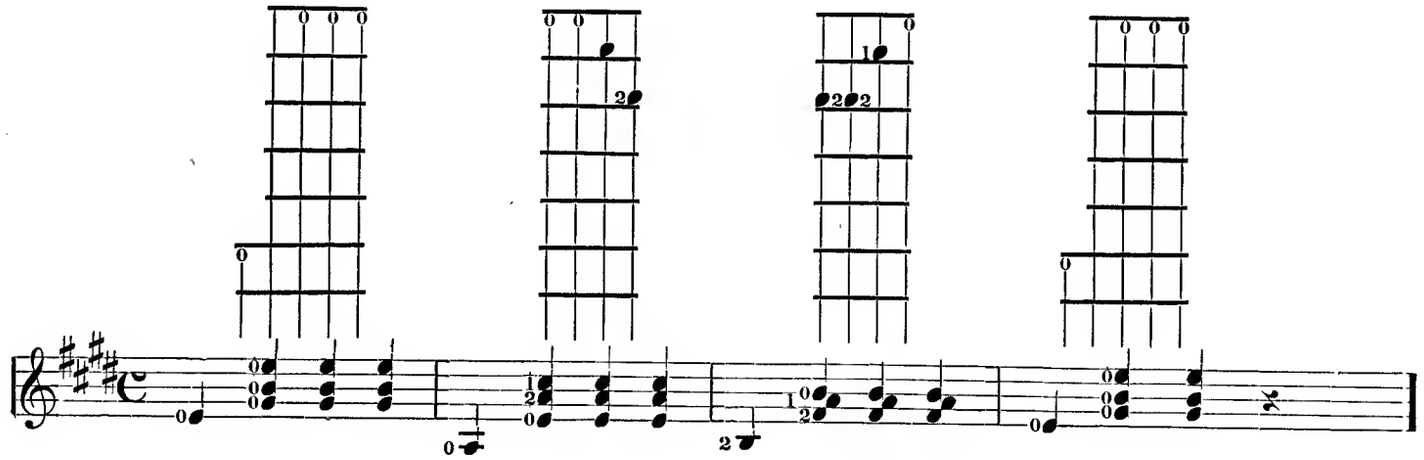
Chord Study.



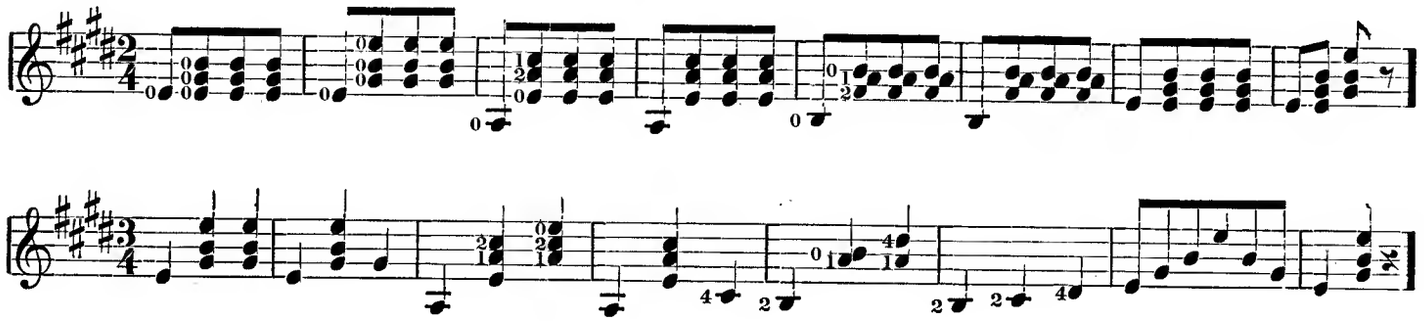
Scale in E Major.



Chords in E Major.

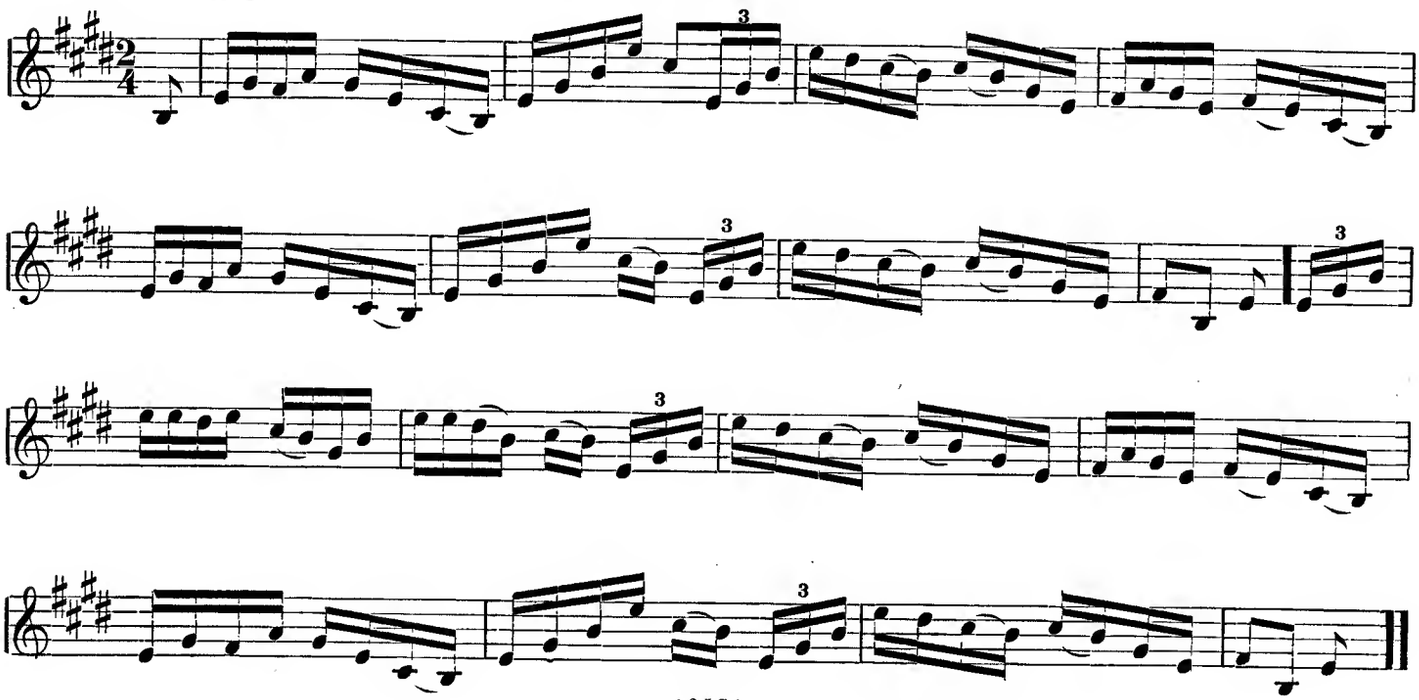


Chord Studies.



FAVORITE REEL.

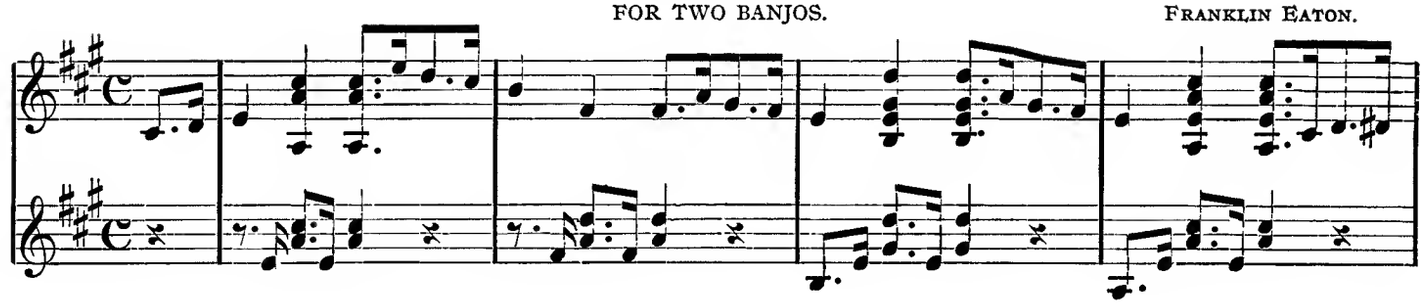
Tune 4th to G.

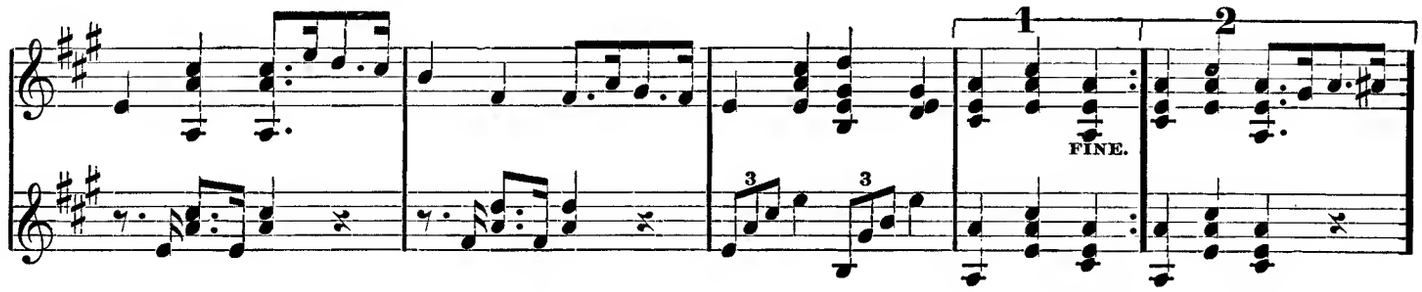


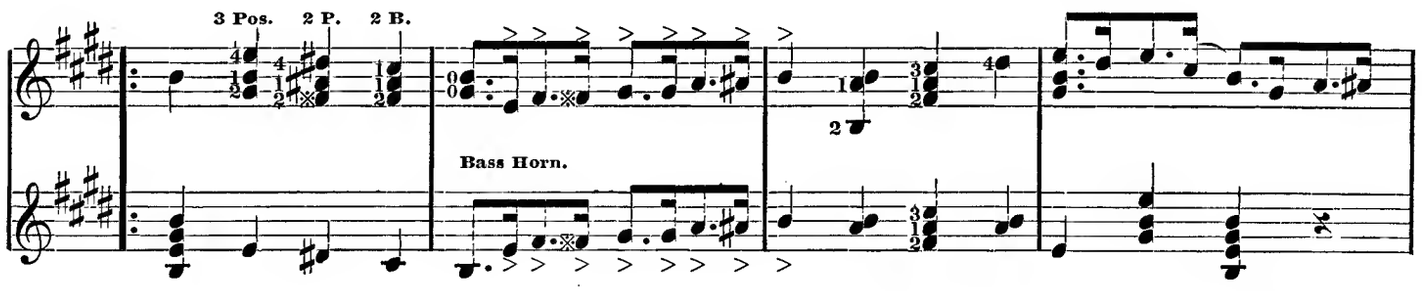
THE COUNTRY BAND MARCH.

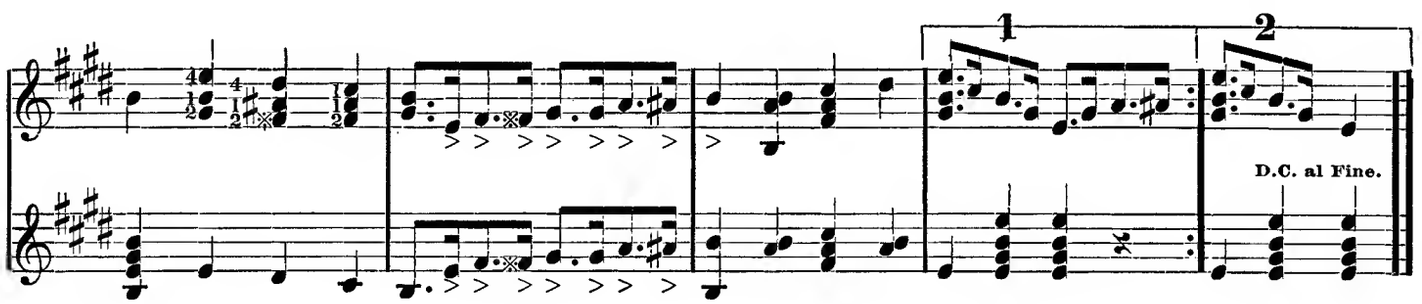
FOR TWO BANJOS.

FRANKLIN EATON.

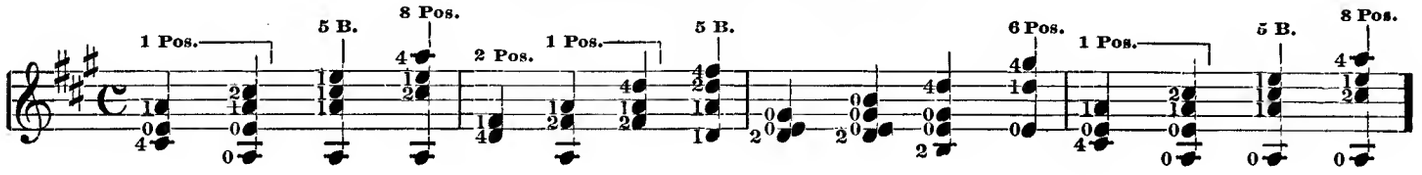




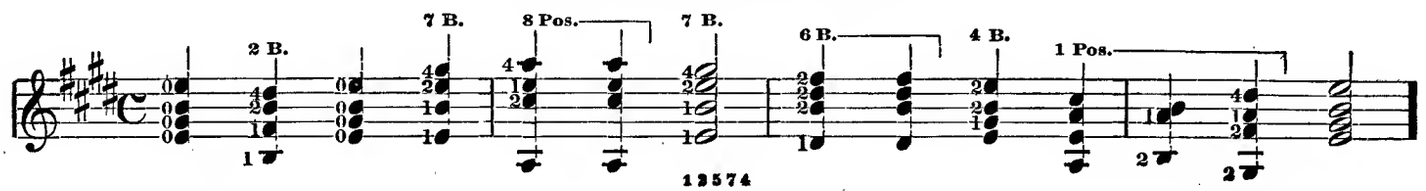




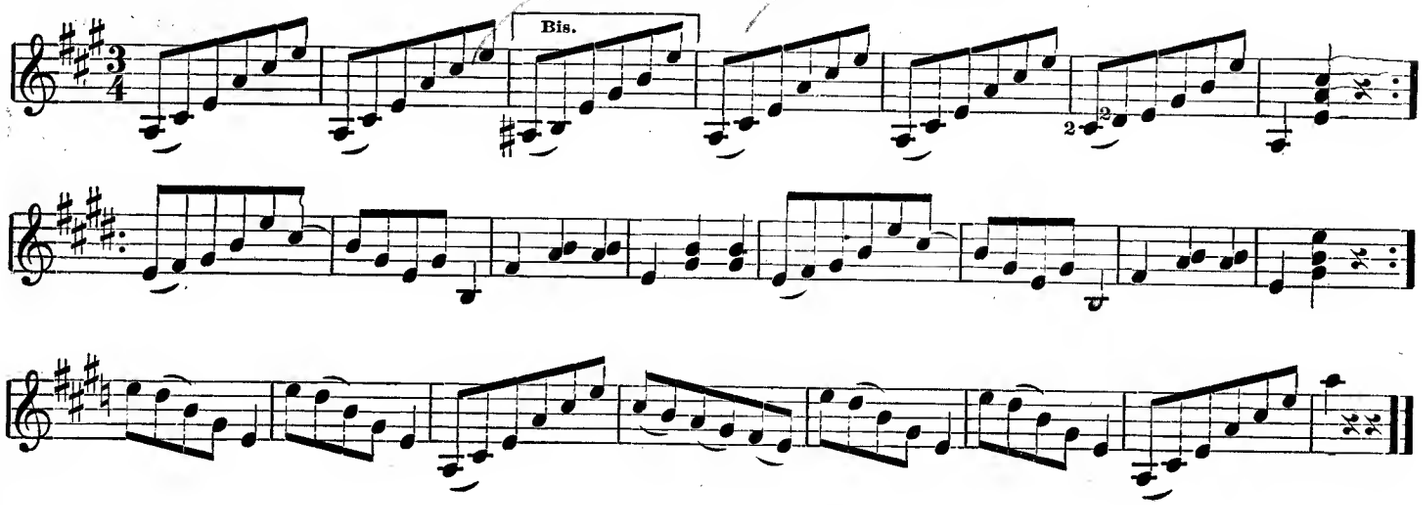
Position Chords in A Major.



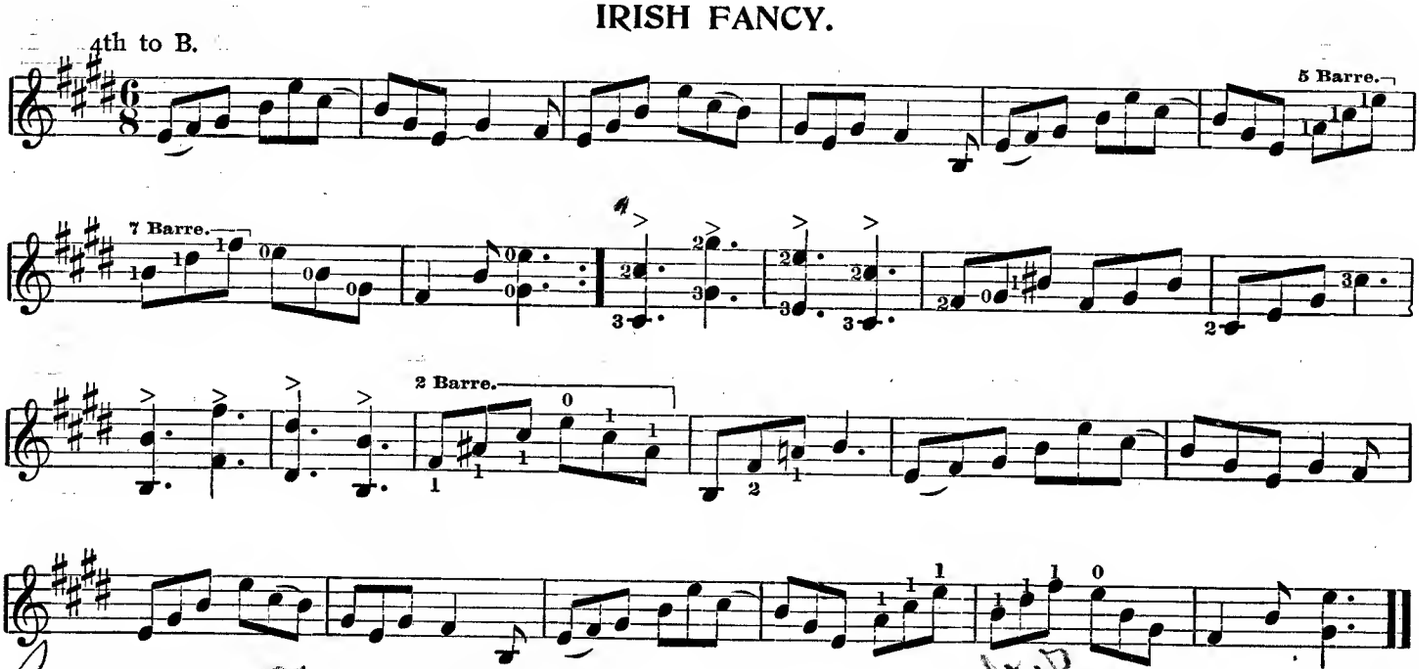
Position Chords in E Major.



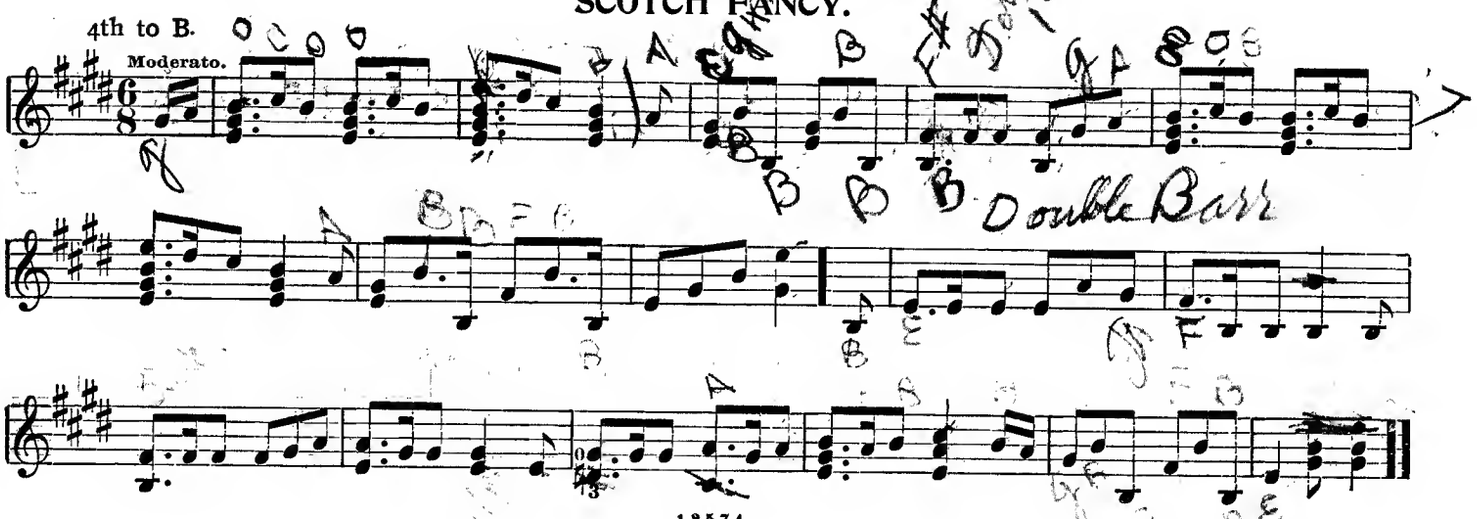
SLUR WALTZ.



IRISH FANCY.



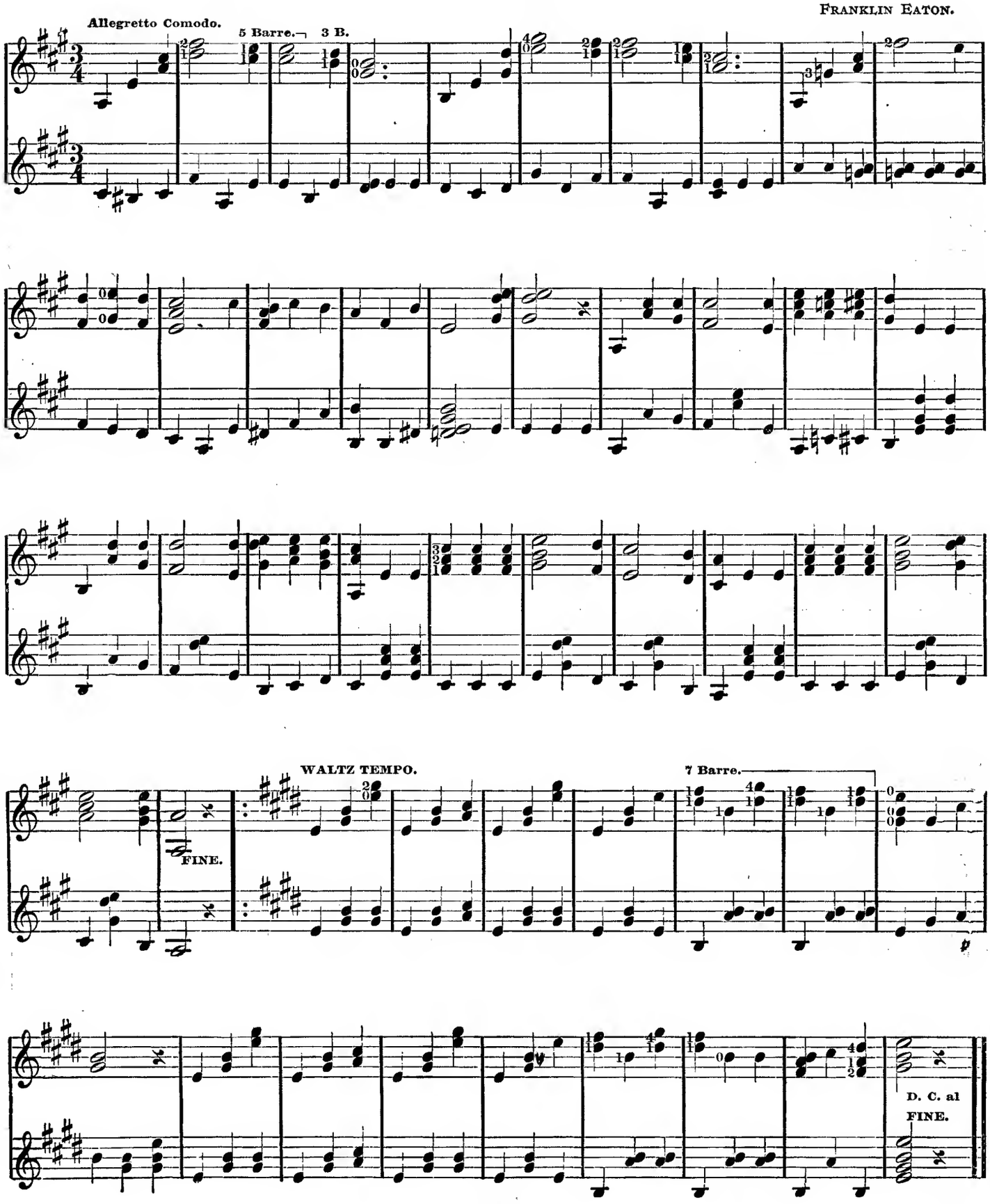
SCOTCH FANCY.



AROUND THE COTTAGE DOOR.

FOR TWO BANJOS.

FRANKLIN EATON.



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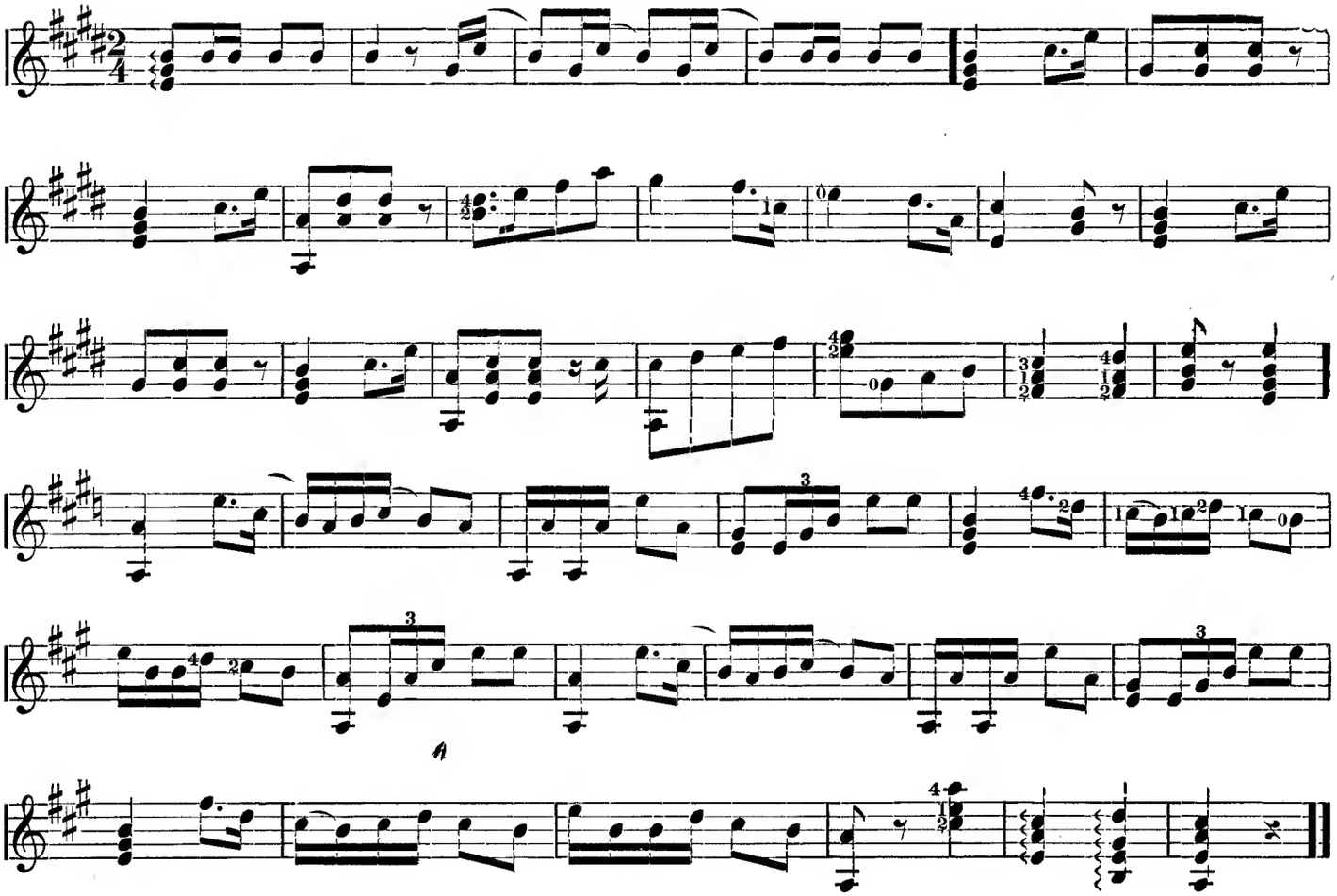
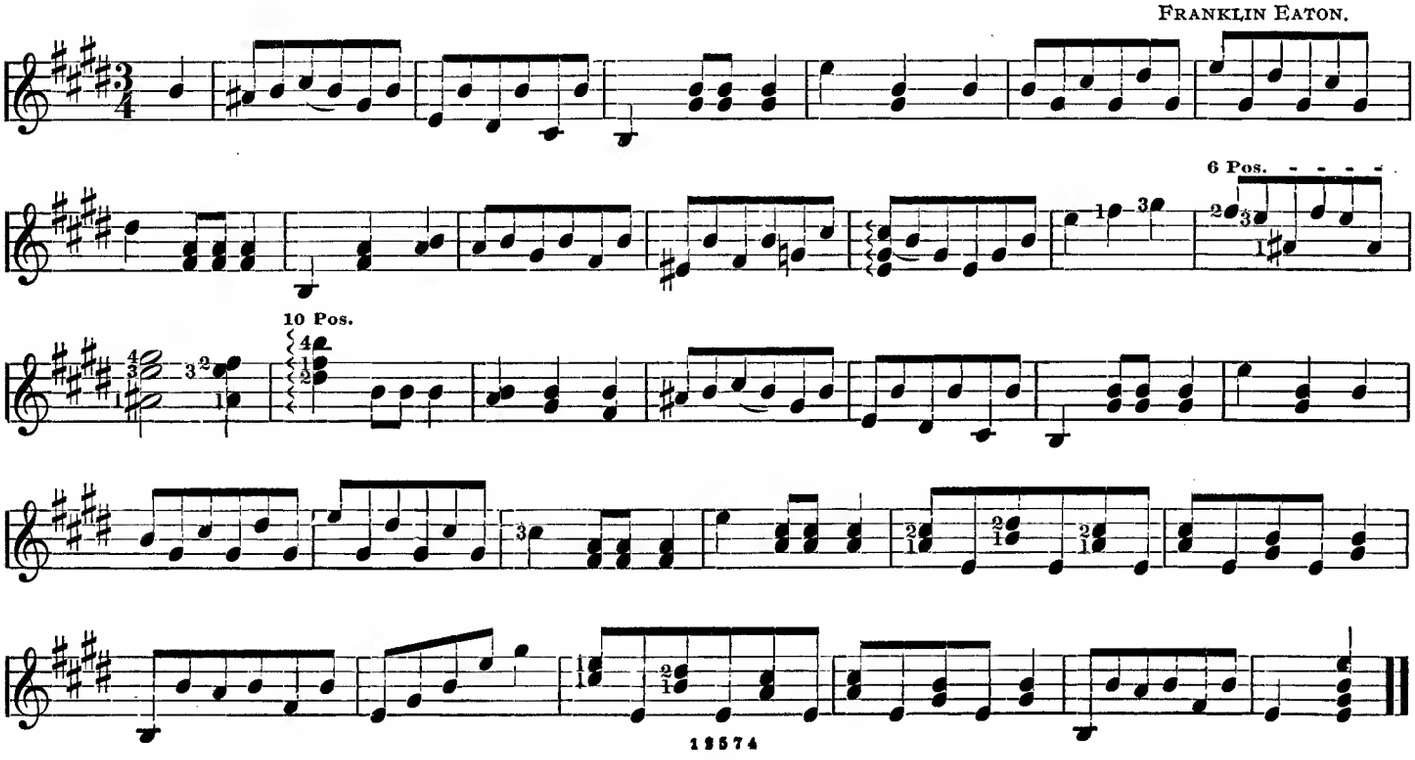
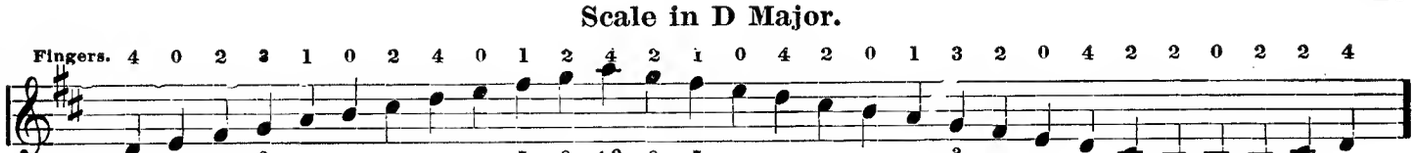


SNAP SHOT WALTZ.

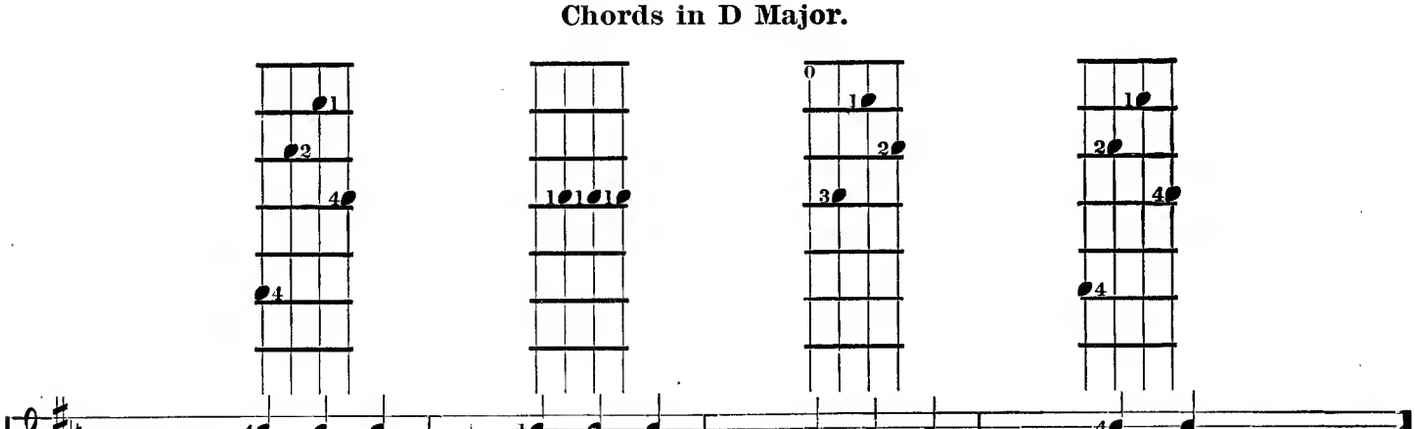
FRANKLIN EATON.



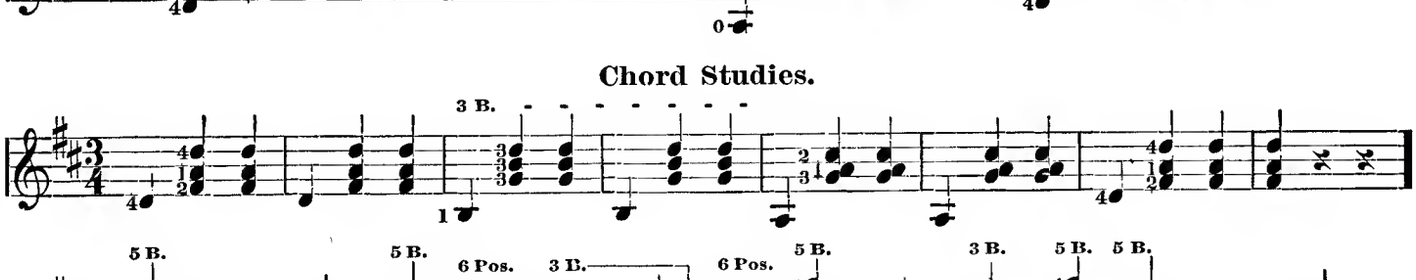
Scale in D Major.



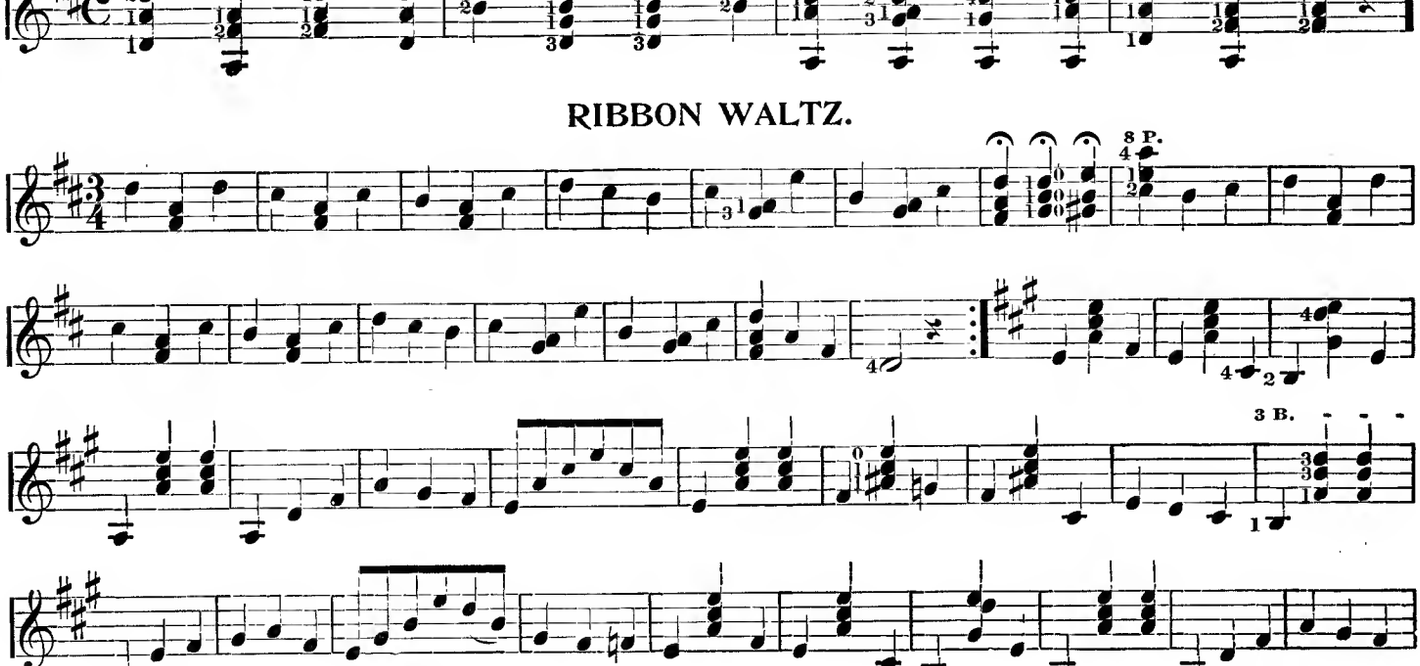
Chords in D Major.



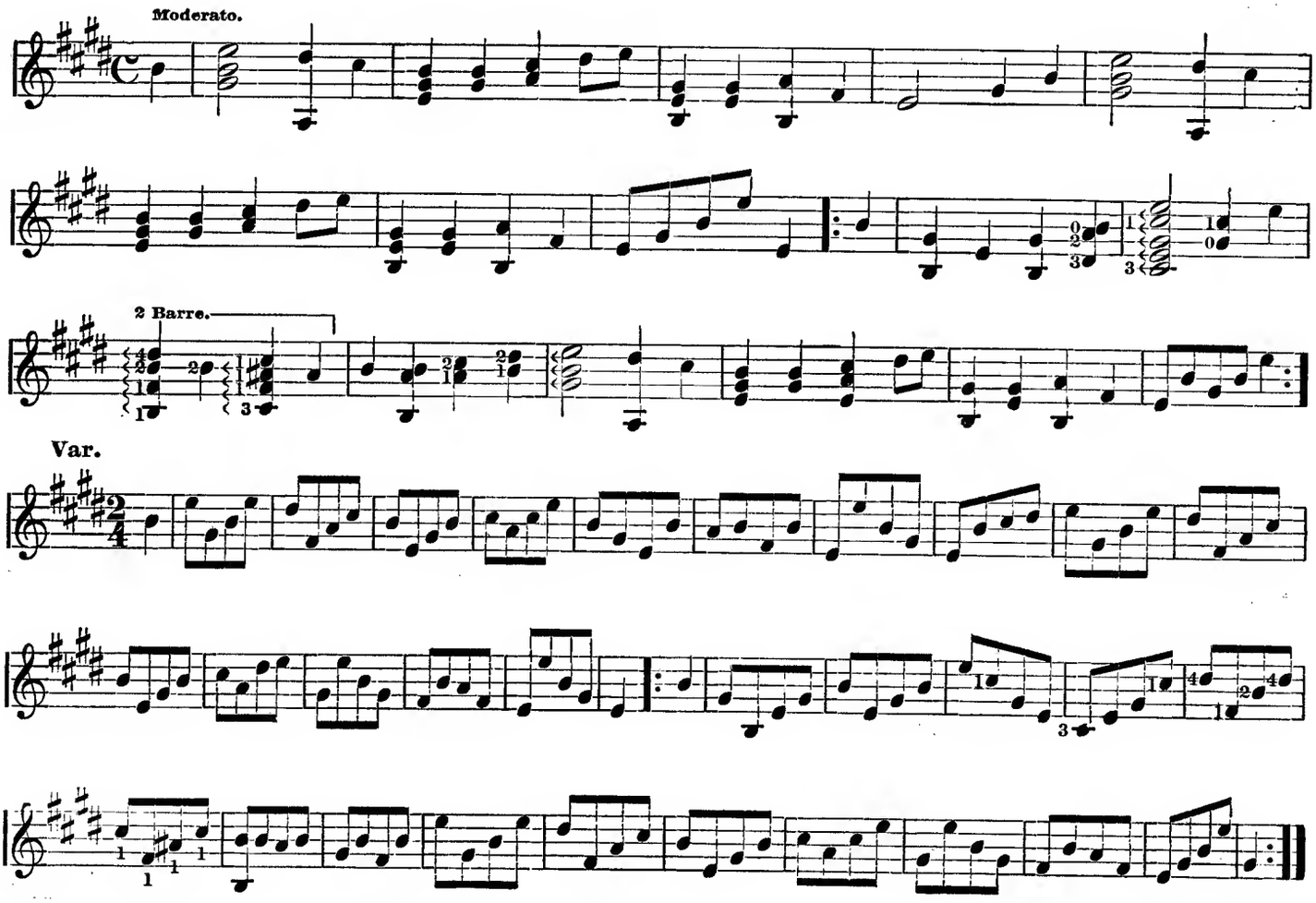
Chord Studies.



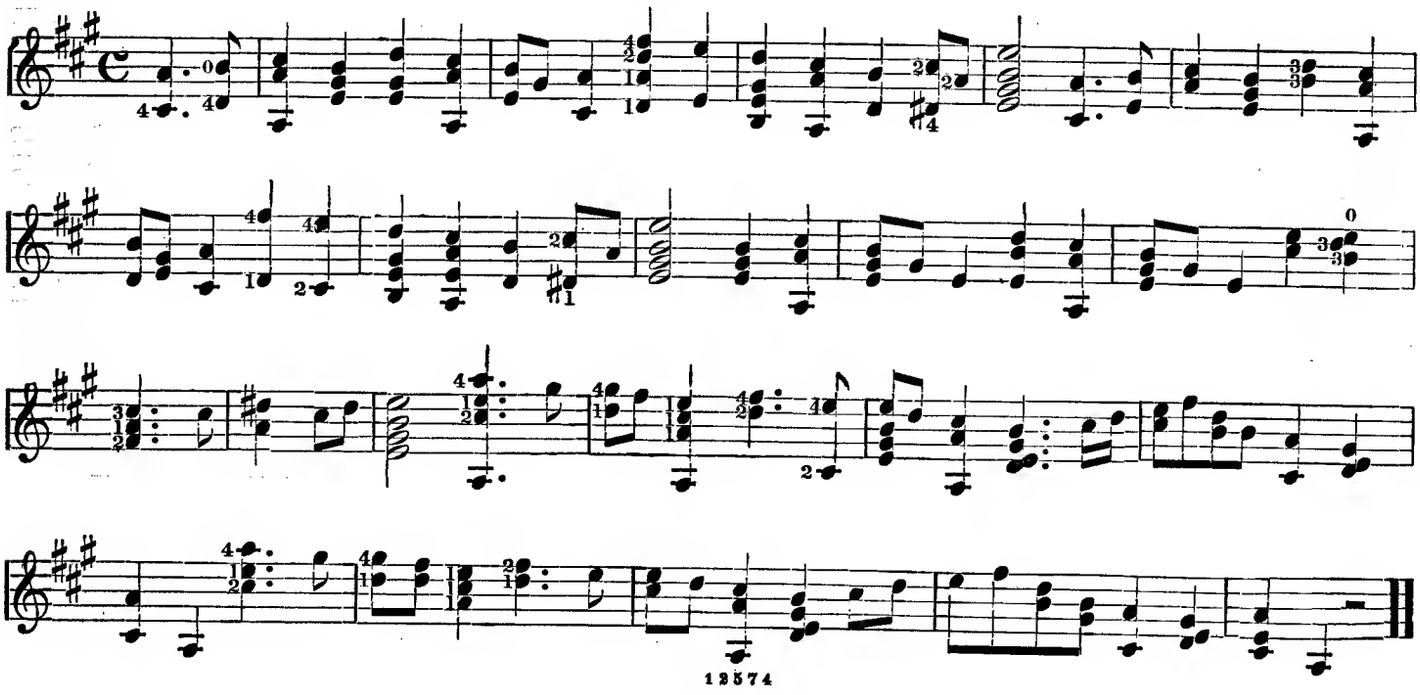
RIBBON WALTZ.



BLUE BELLS OF SCOTLAND.

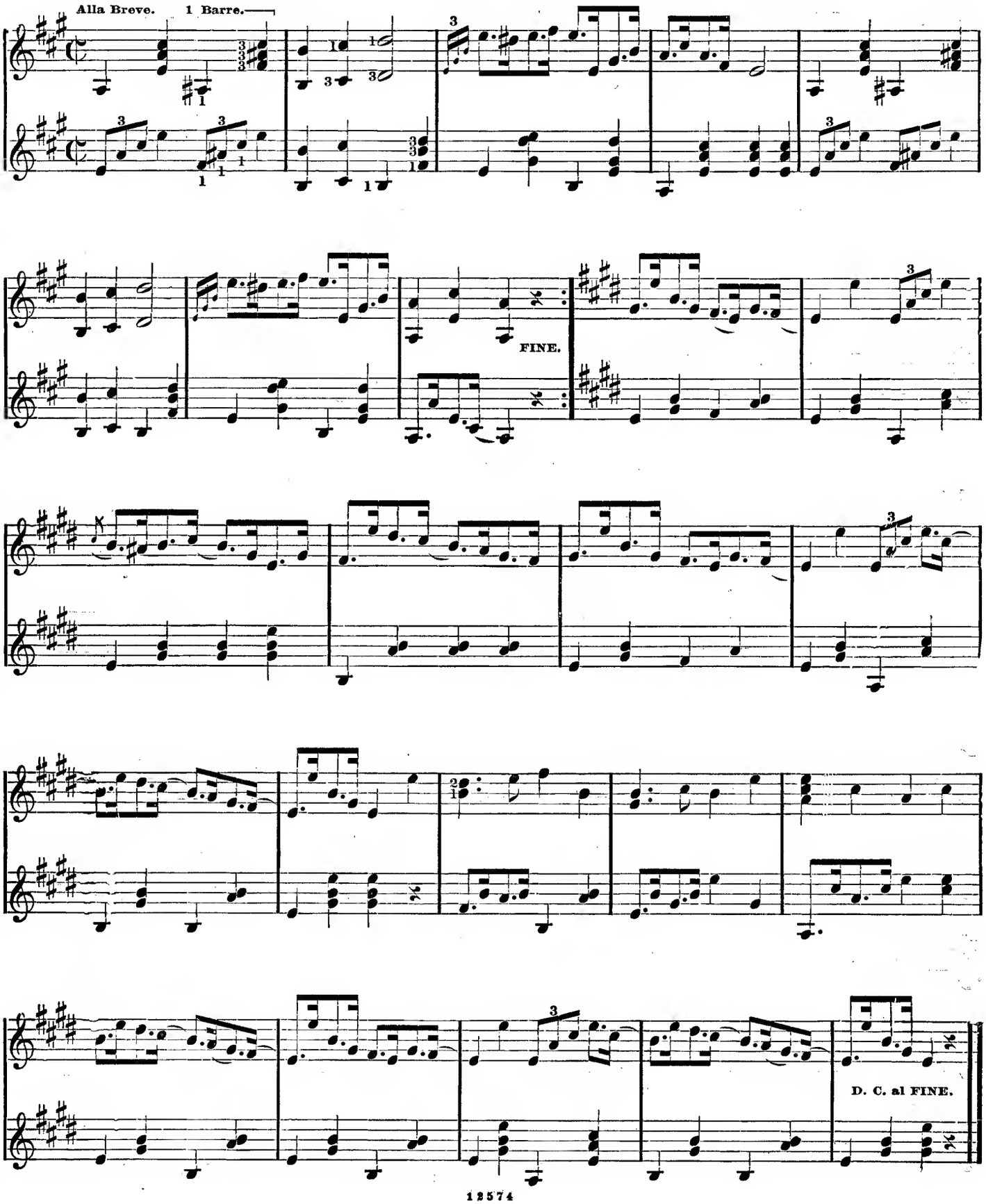


AUSTRIAN NATIONAL HYMN.

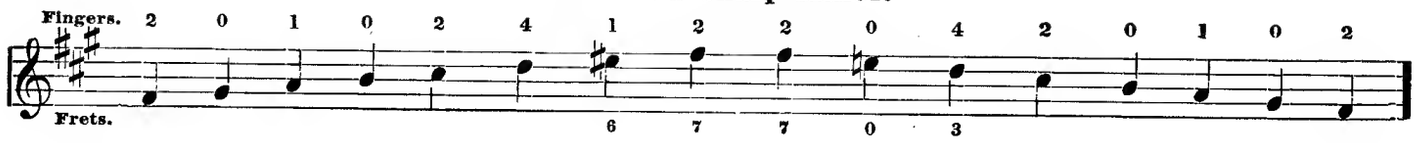


TWO LITTLE COONS' DANCE.

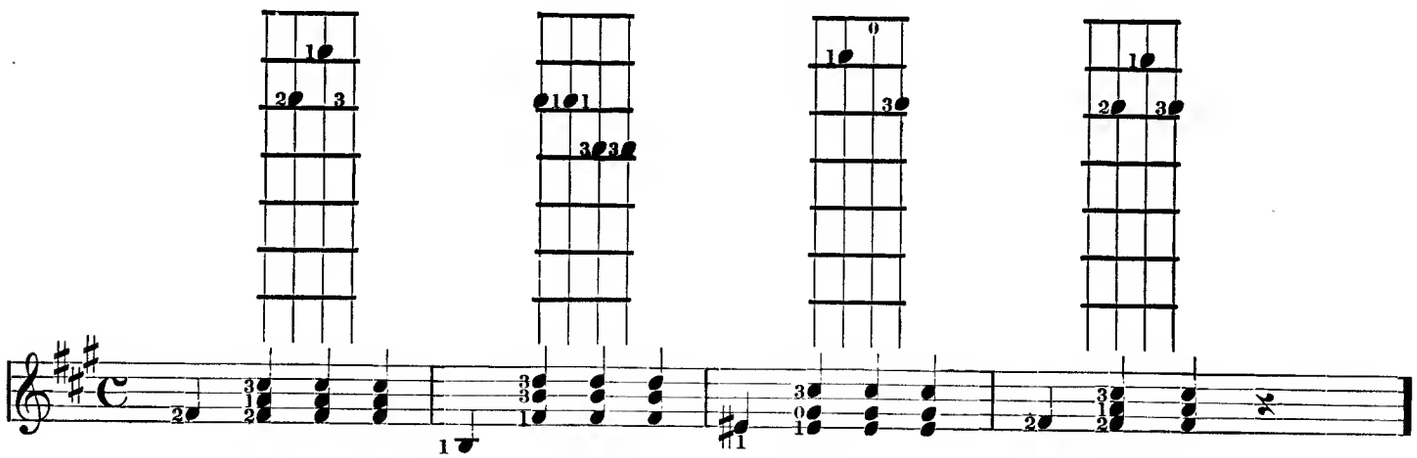
(FOR TWO BANJOS.)



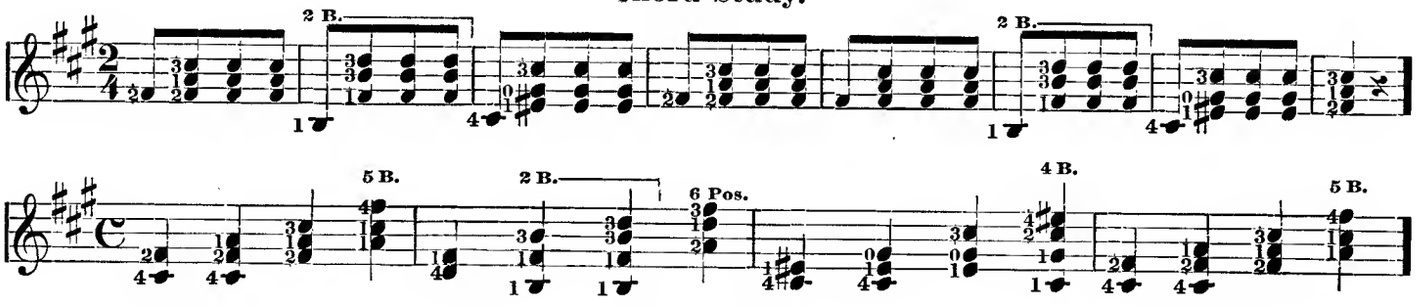
Scale in F-sharp Minor.



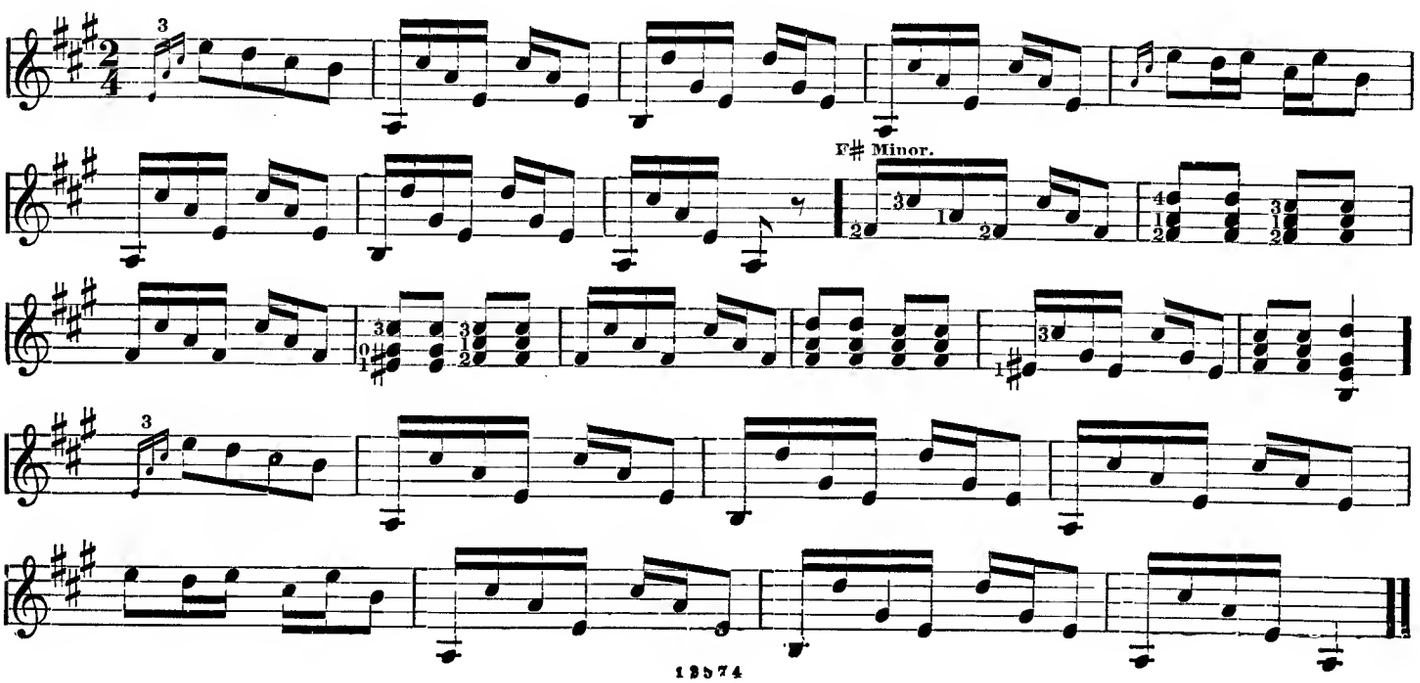
Chords in F-sharp Minor.



Chord Study.



EASY JIG.



ITALIAN SERENADE.

FOR TWO BANJOS.

FRANKLIN EATON.

Moderato.

p

2 St.

Cresc.

Rit.

A tempo.

Rit.

A tempo.

Scale in C-sharp Minor.

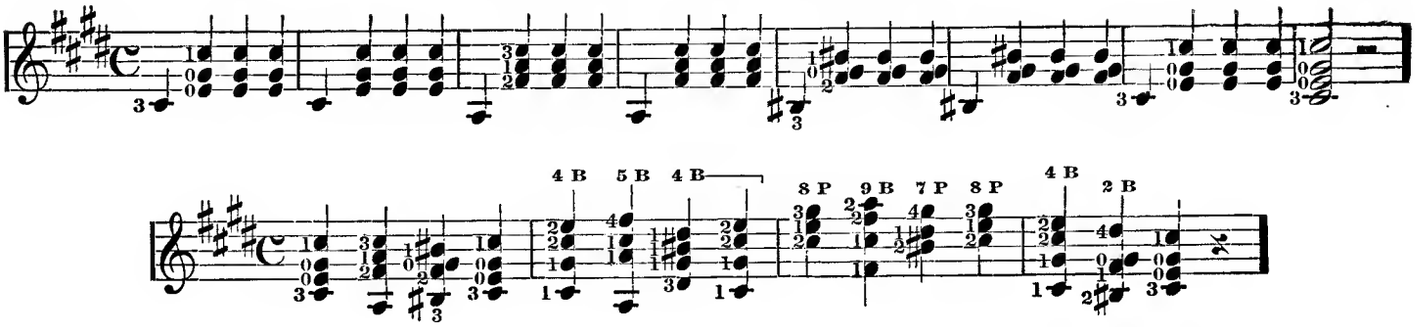
Fingers. 2 4 0 2 0 1 1 2 2 0 1 0 2 0 4 2

Frets. 4 6 2 1 2 0 3 6 4

Chords in C-sharp Minor.

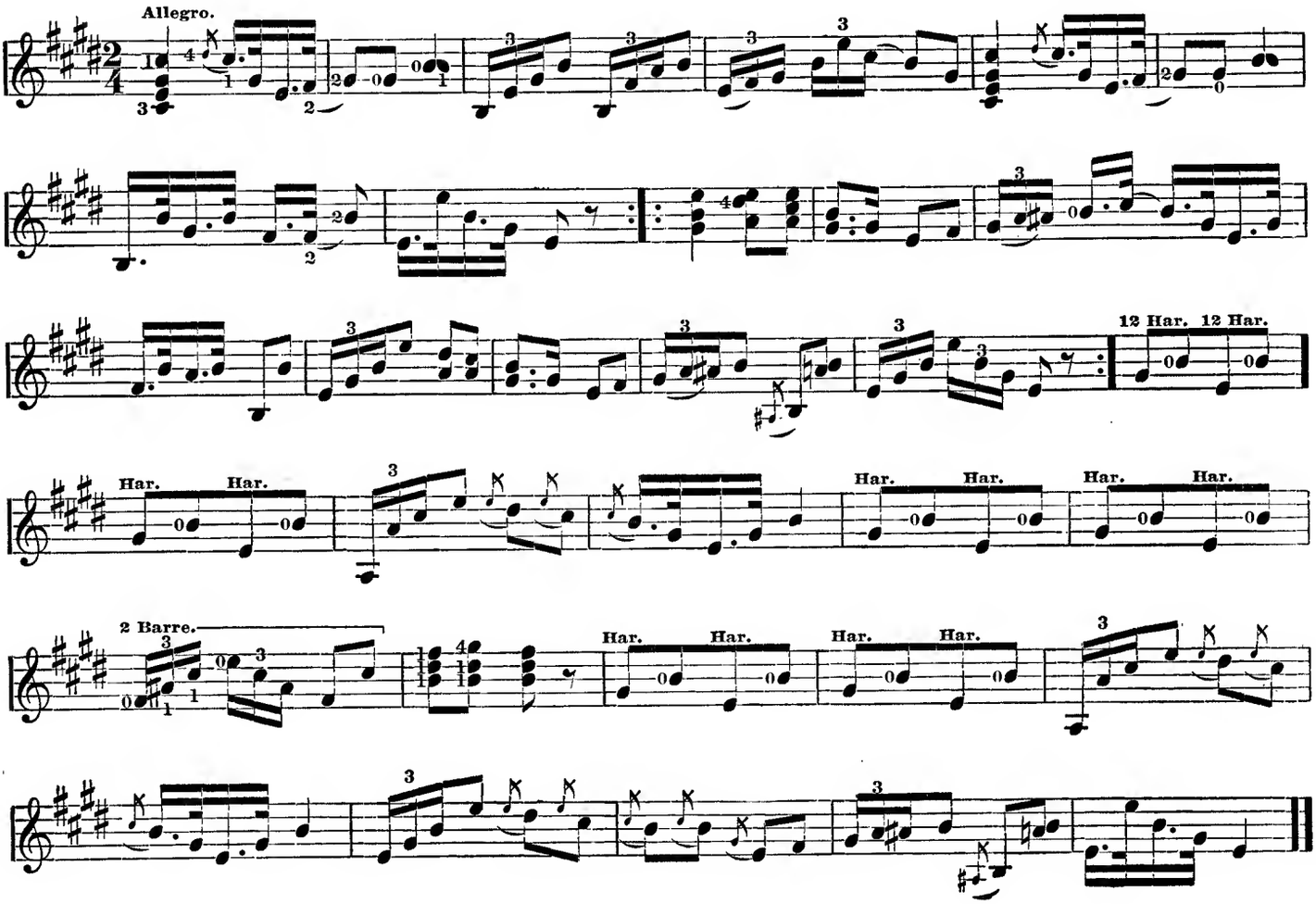
12574

Chord Studies in C sharp Minor.

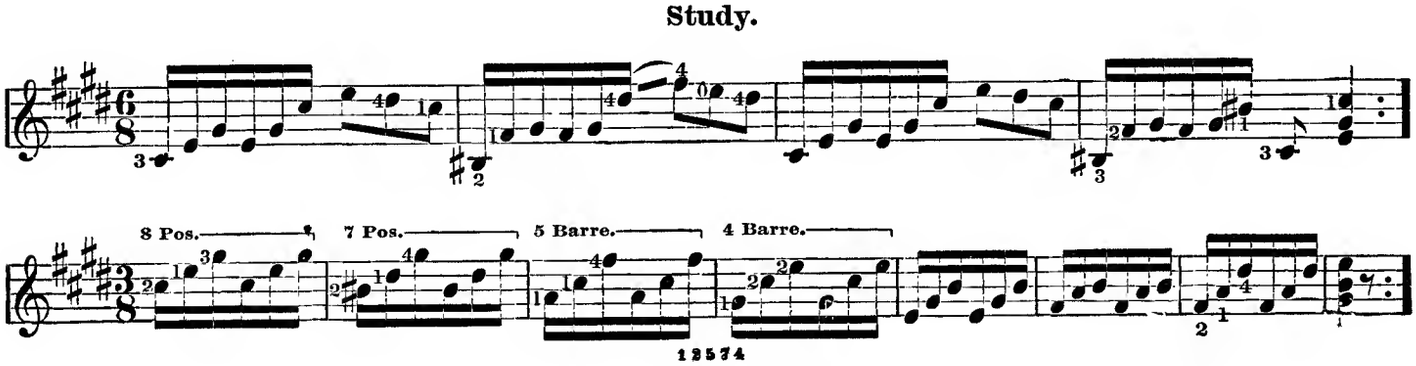


SHANDON BELLS.

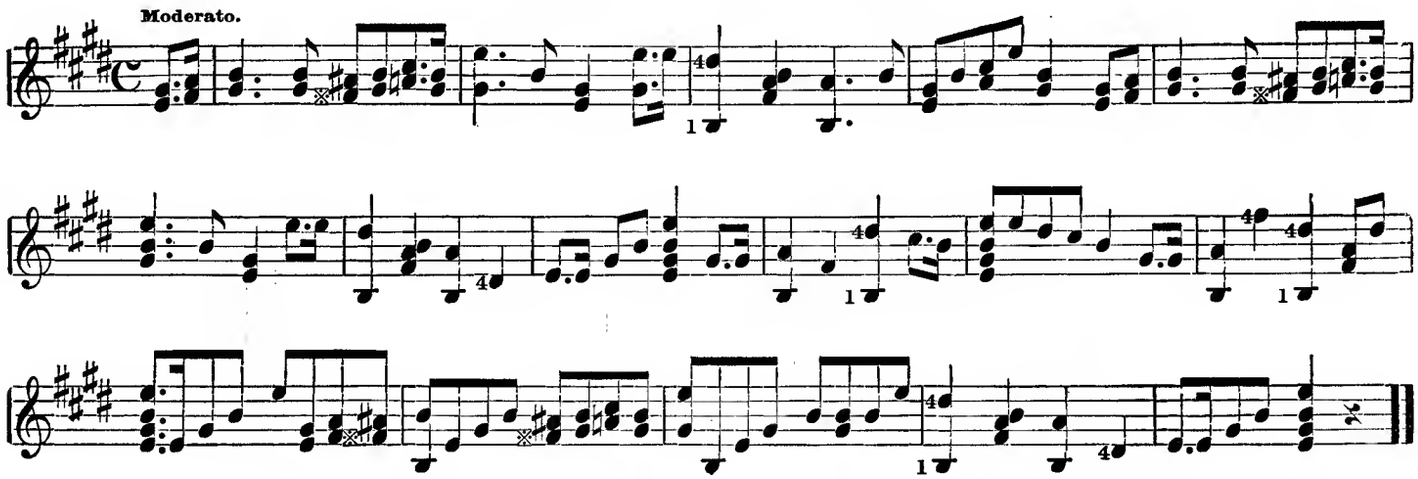
FRANKLIN EATON.



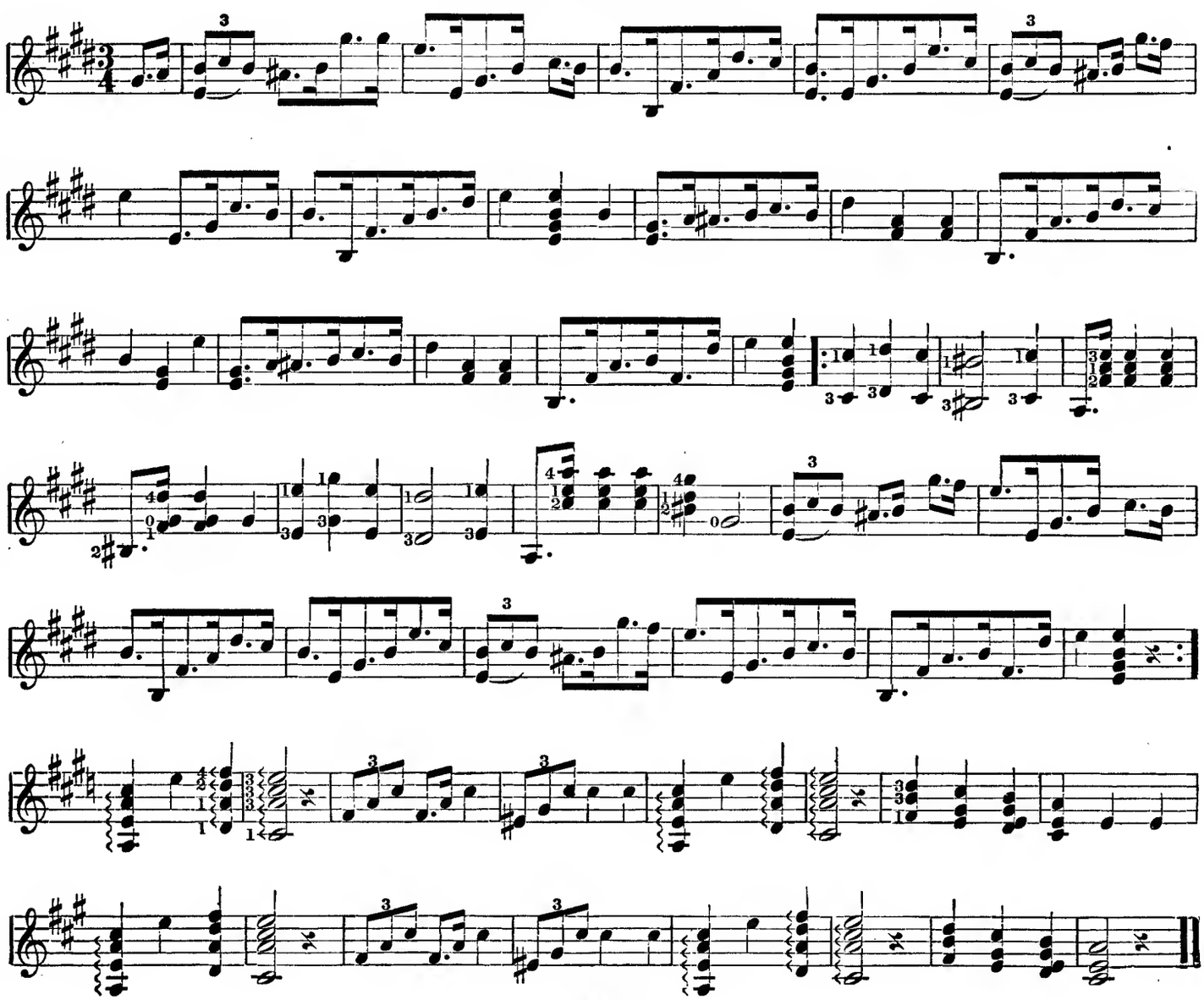
Study.



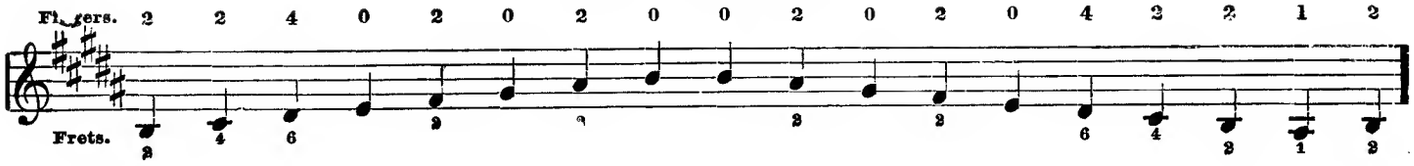
KNOCKING AT THE DOOR.



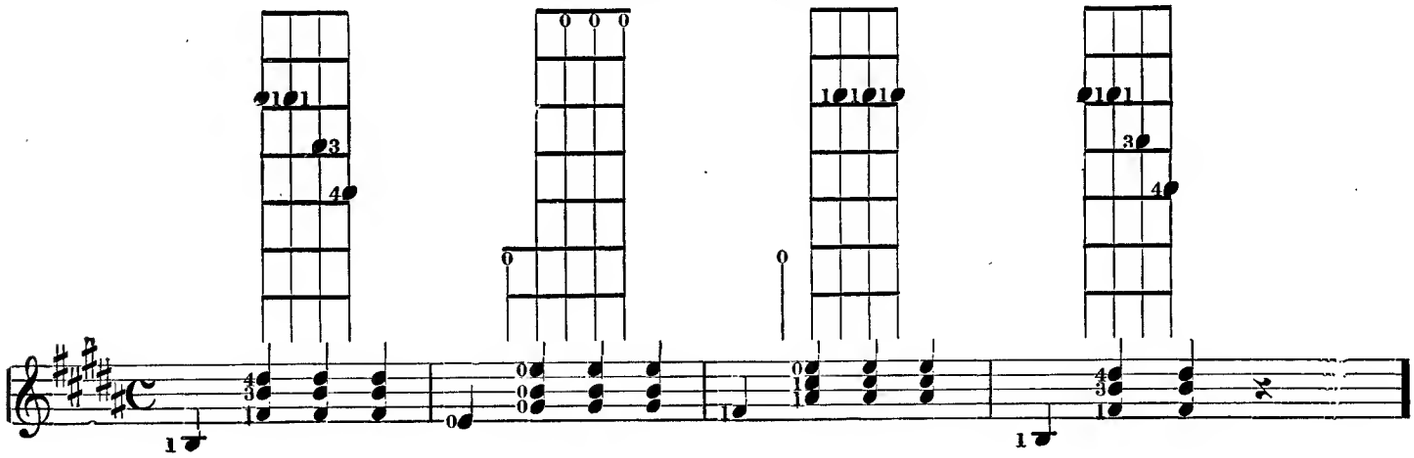
SPANISH MAZURKA.



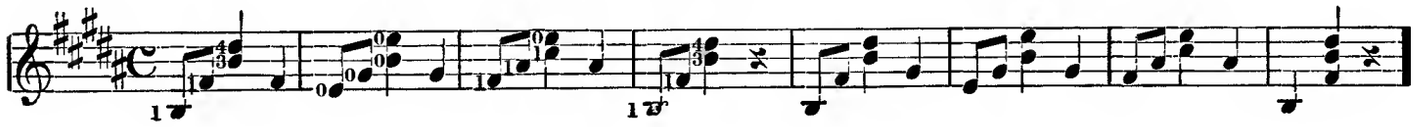
Scale in B Major.



Chords in B Major.

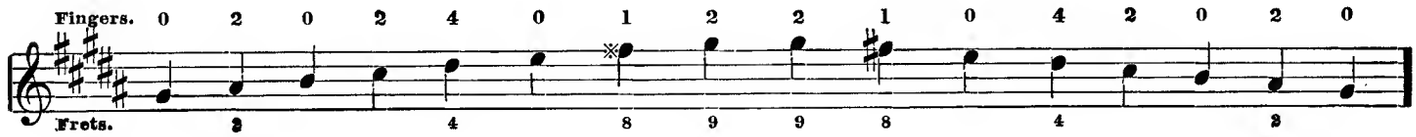


Chord Study.

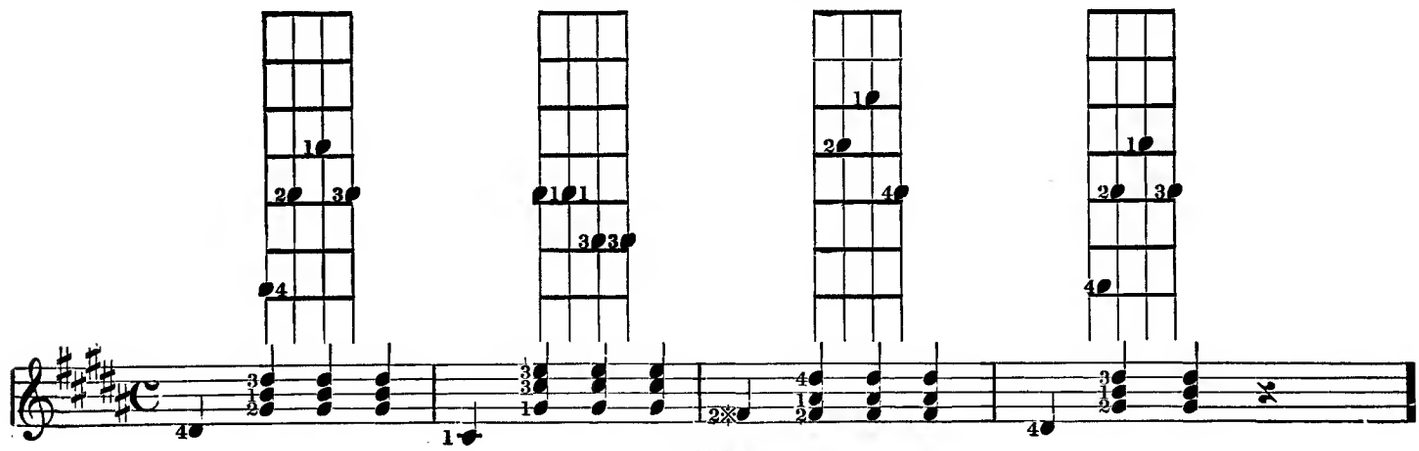


NOTE.—The foregoing scales and chords are those most in common use. The following are the scales and chords not already given.

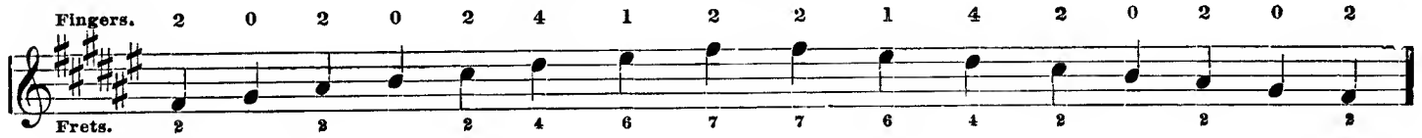
Scale in G-sharp Minor.



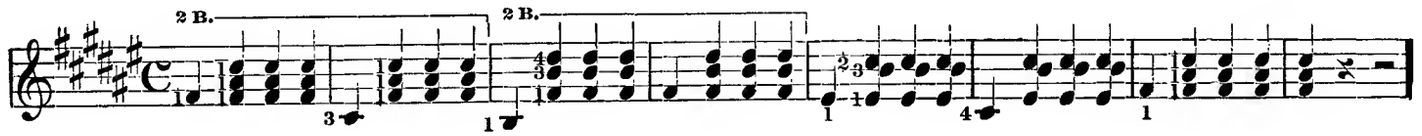
Chords in G-sharp Minor.



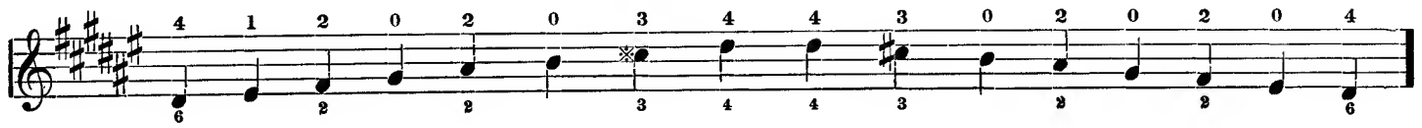
Scale in F-sharp Major.



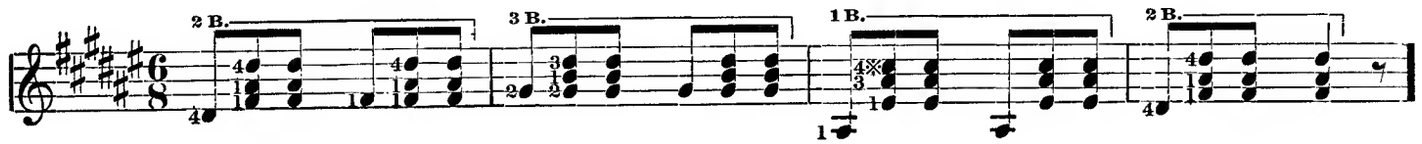
Chords in F-sharp Major.



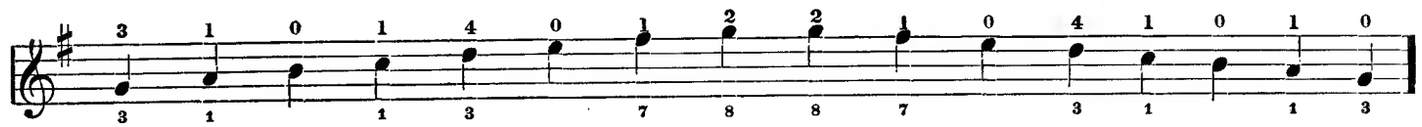
Scale in D-sharp Minor.



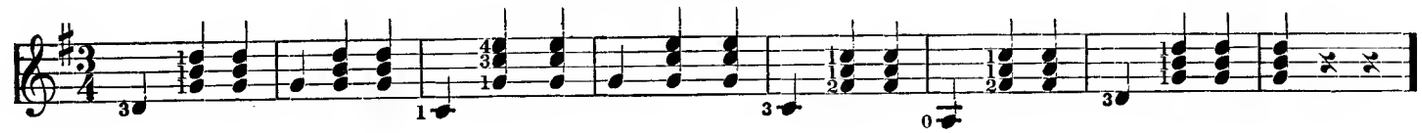
Chords in D-sharp Minor.



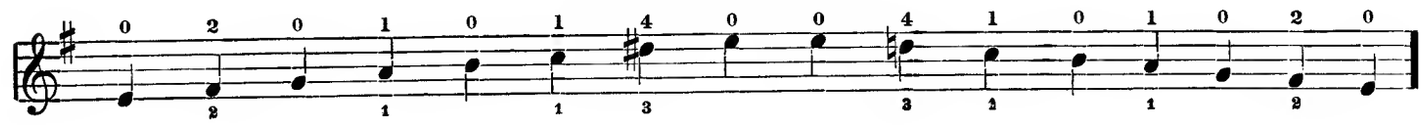
Scale in G Major.



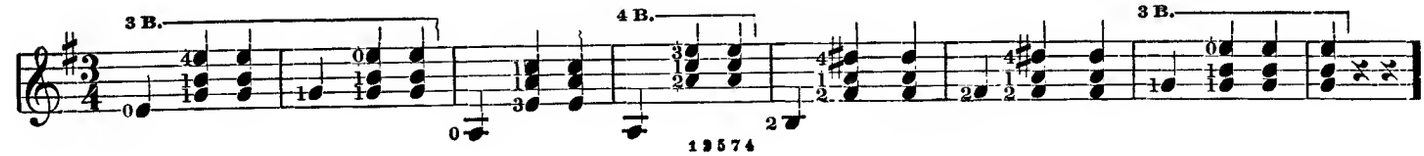
Chords in G Major.



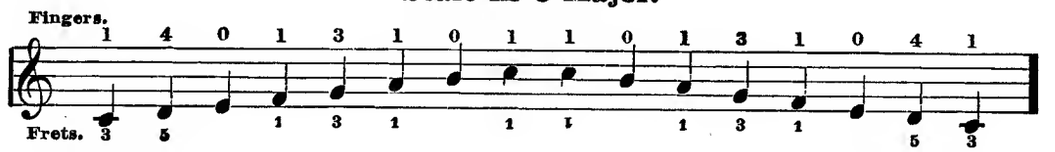
Scale in E Minor.



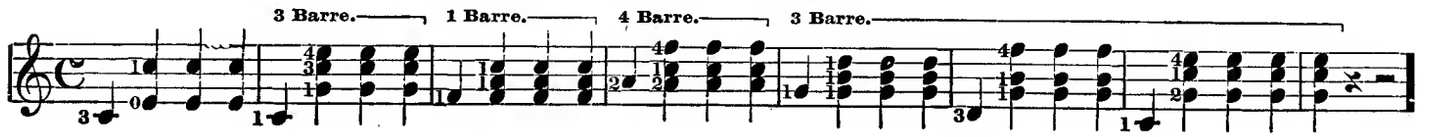
Chords in E Minor.



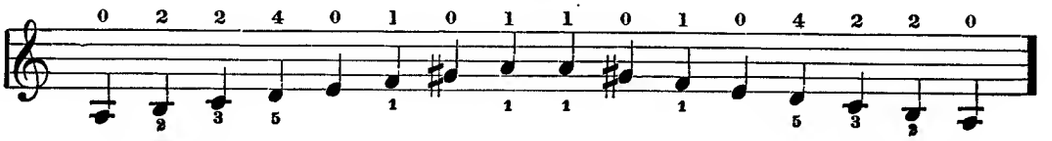
Scale in C Major.



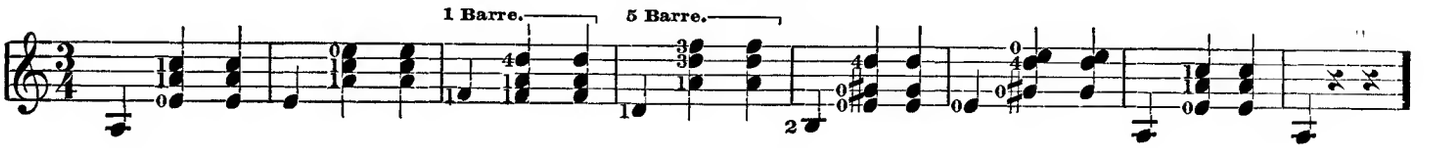
Chords in C Major.



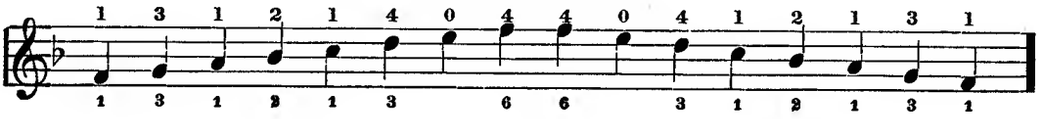
Scale in A Minor.



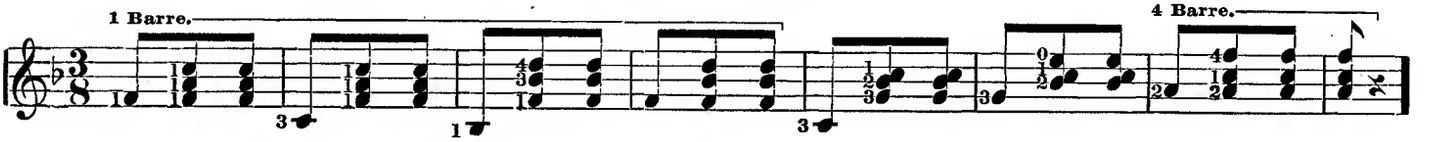
Chords in A Minor.



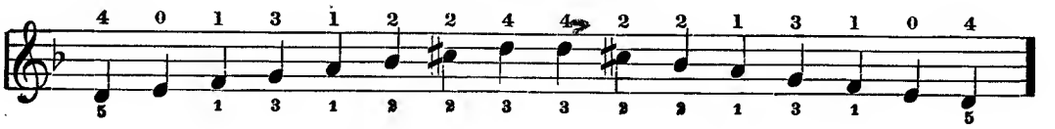
Scale in F Major.



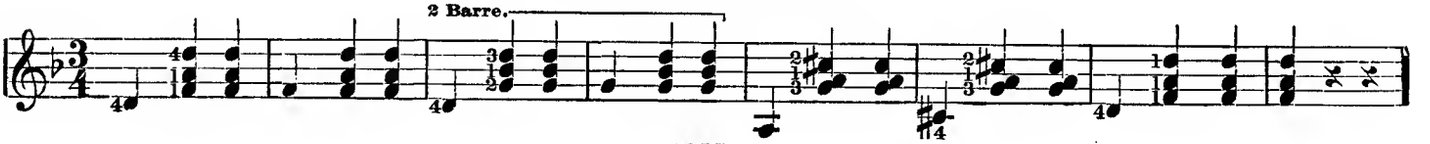
Chords in F Major.



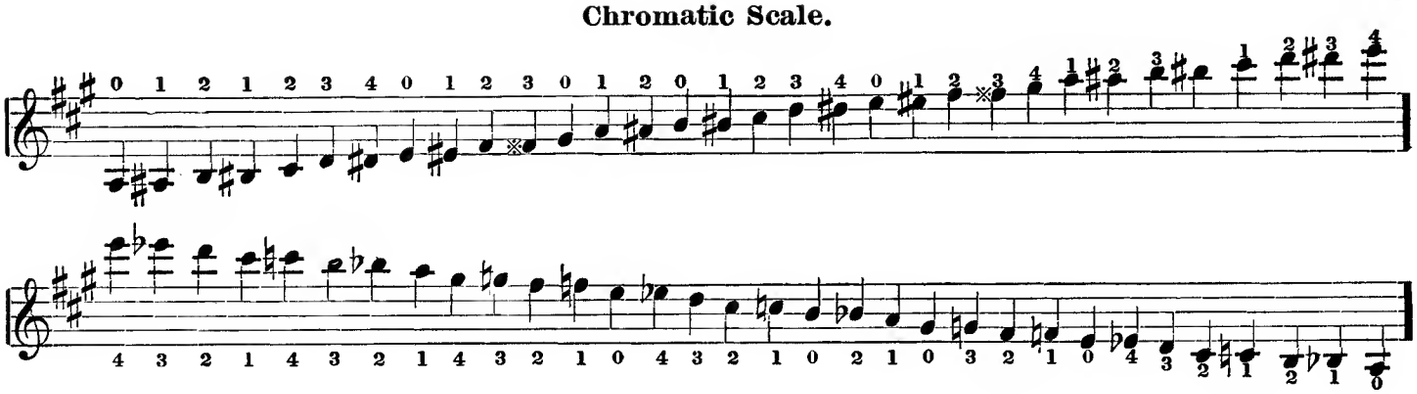
Scale in D Minor.



Chords in D Minor.



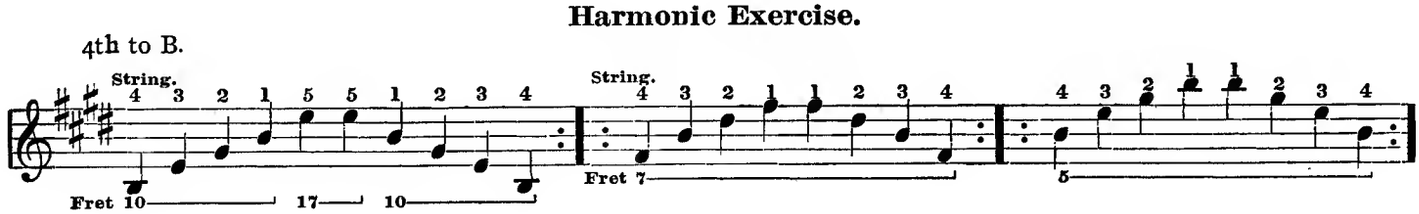
Chromatic Scale.



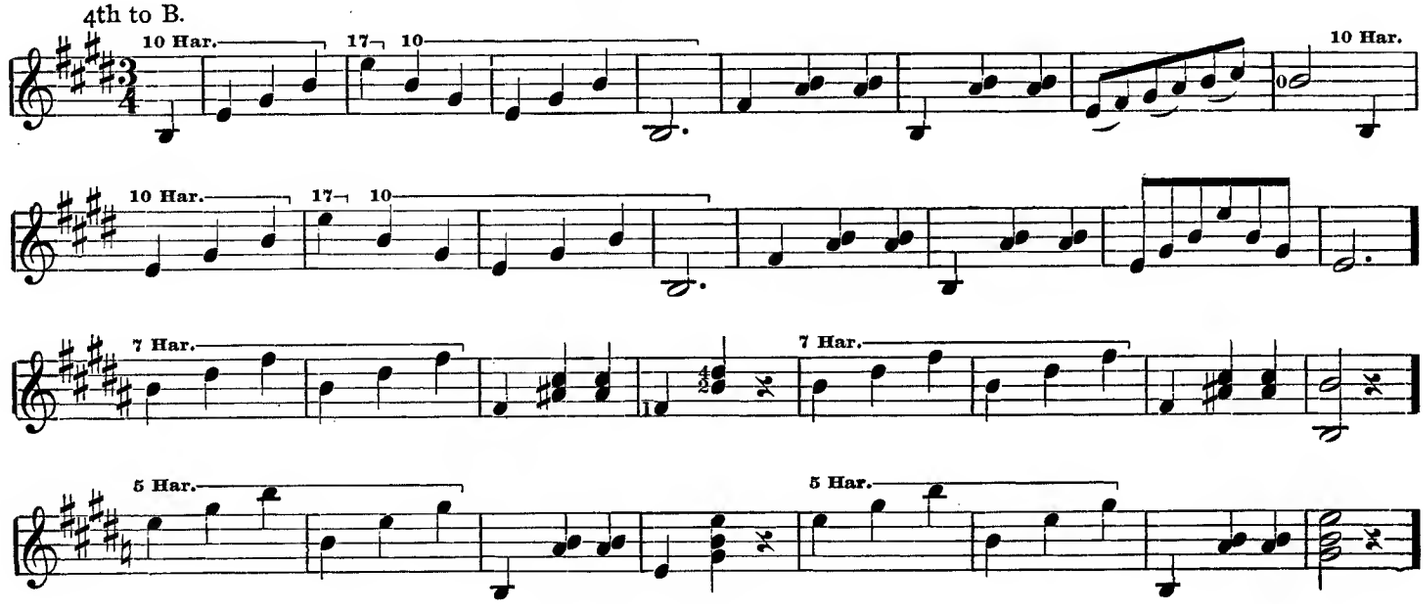
Harmonic Exercises.

Harmonics are tones made by touching a string with a finger of the left hand very lightly *but without pressing the string*, and then raising the finger as soon as the string is struck. The strings should be struck with the fingers of the right hand near the bridge and with force. Harmonics are best made at the *10th*, *7th*, *5th* and *17th* frets on the 5th string. Harmonics mentioned, sound one octave higher than written.

Harmonic Exercise.

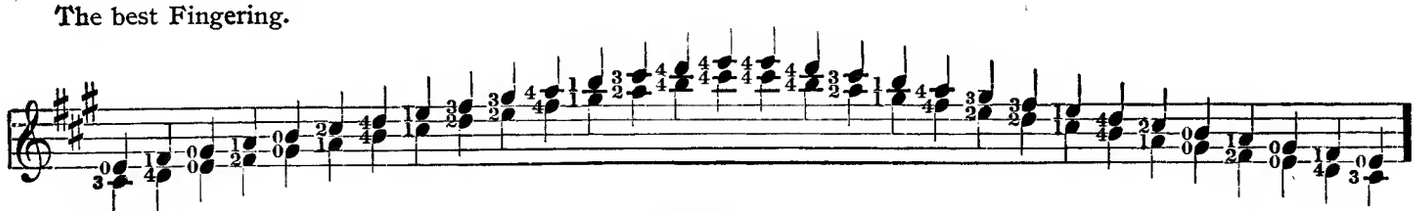


Harmonic Amusement.



Thirds.

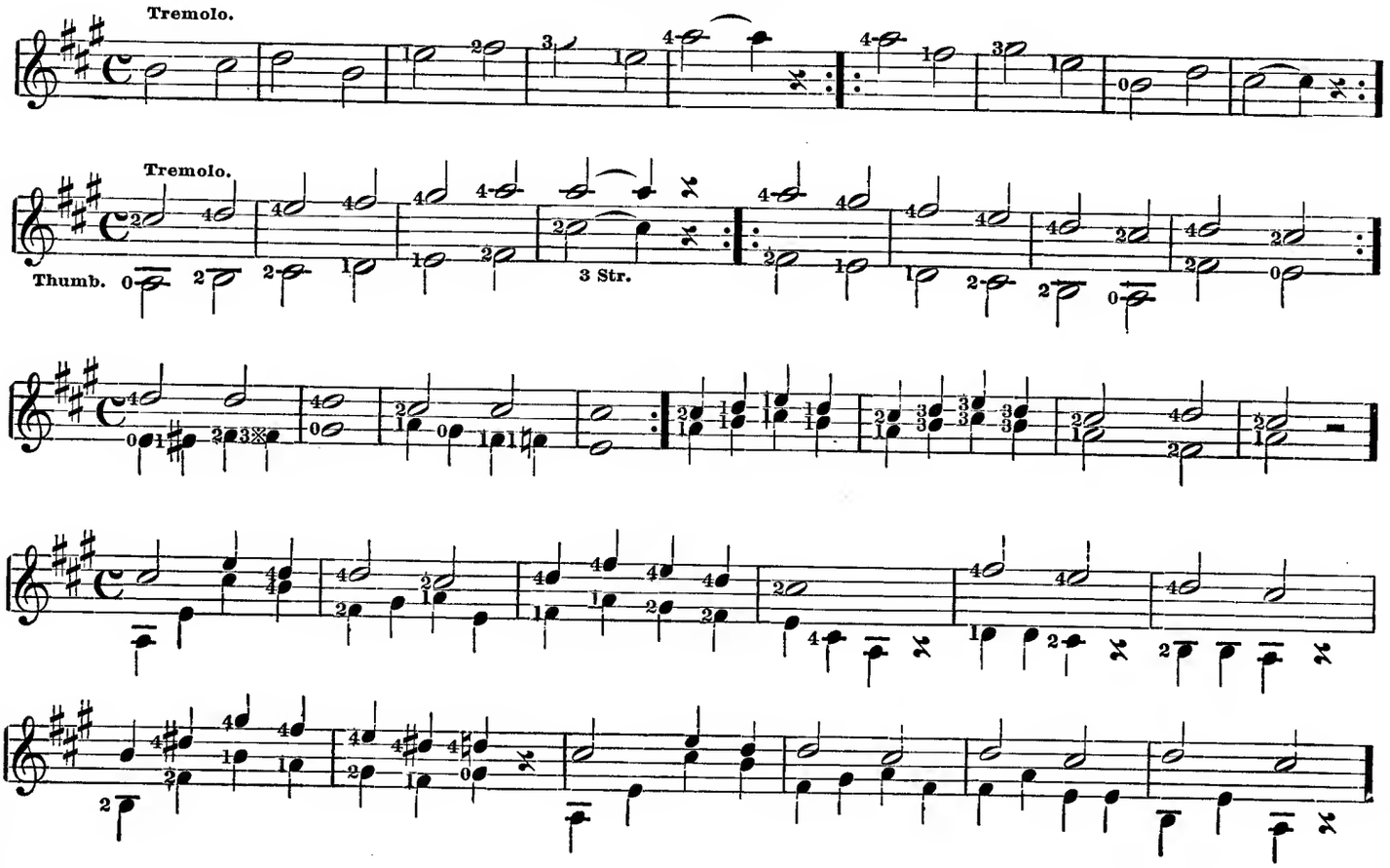
The best Fingering.



The Tremolo.

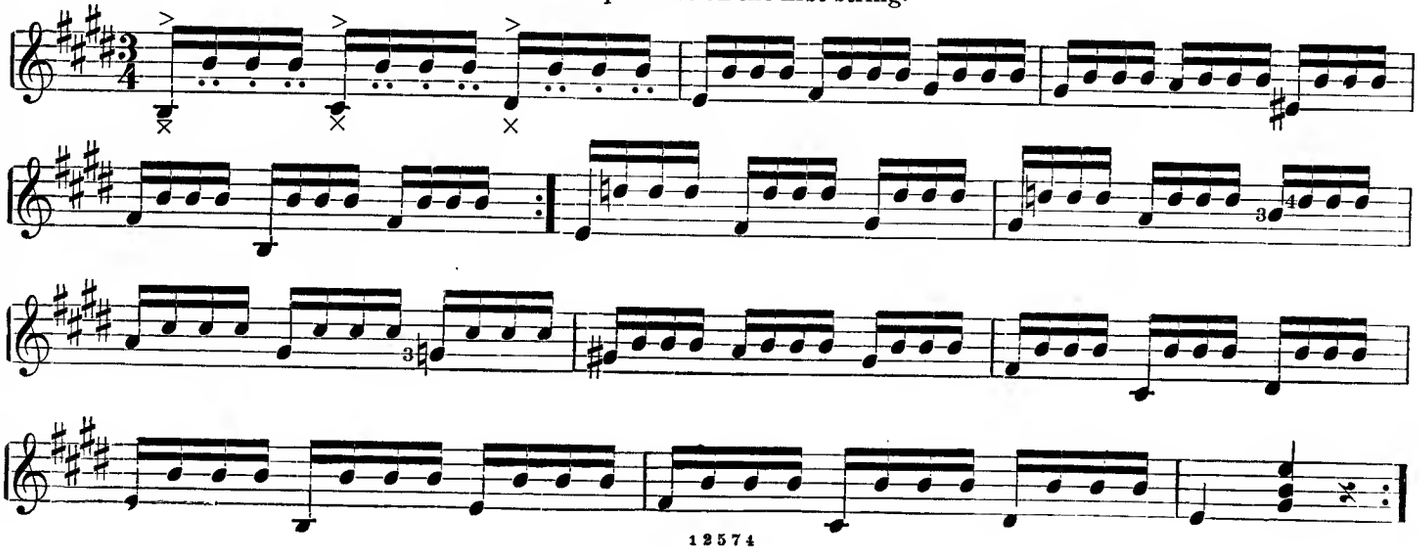
The Tremolo is executed with the first finger of the right hand which oscillates rapidly across the string or strings. All sustained notes should be played tremolo while the thumb plays the accompaniment. The second and third fingers s ıould both rest upright on the head of the Banjo. The second finger is used to make the tremolo when the melody is written in chords, the thumb resting lightly against the fifth string. In the following studies play all lower notes with the thumb.

Tremolo Studies.

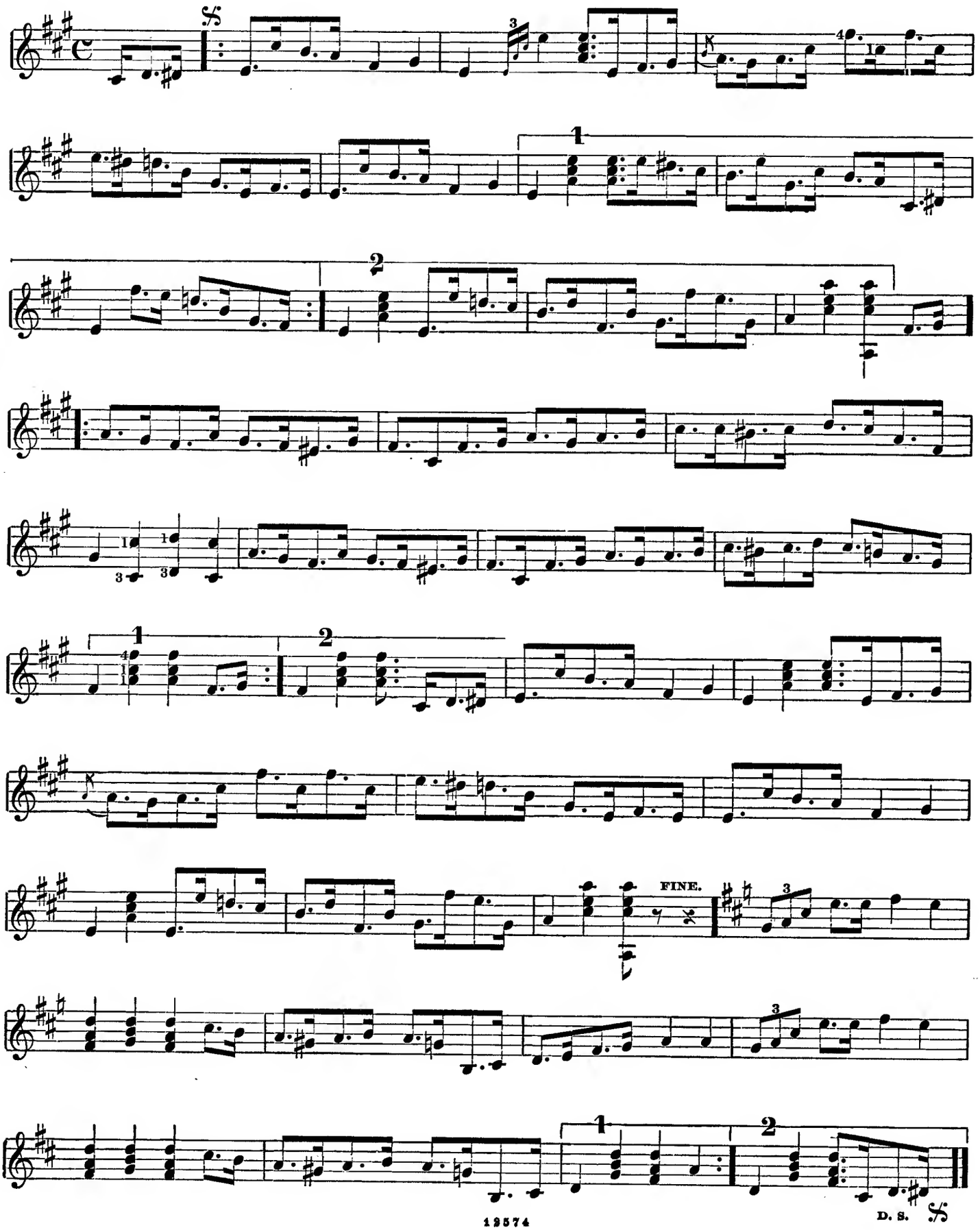


Study in Repeated Notes.

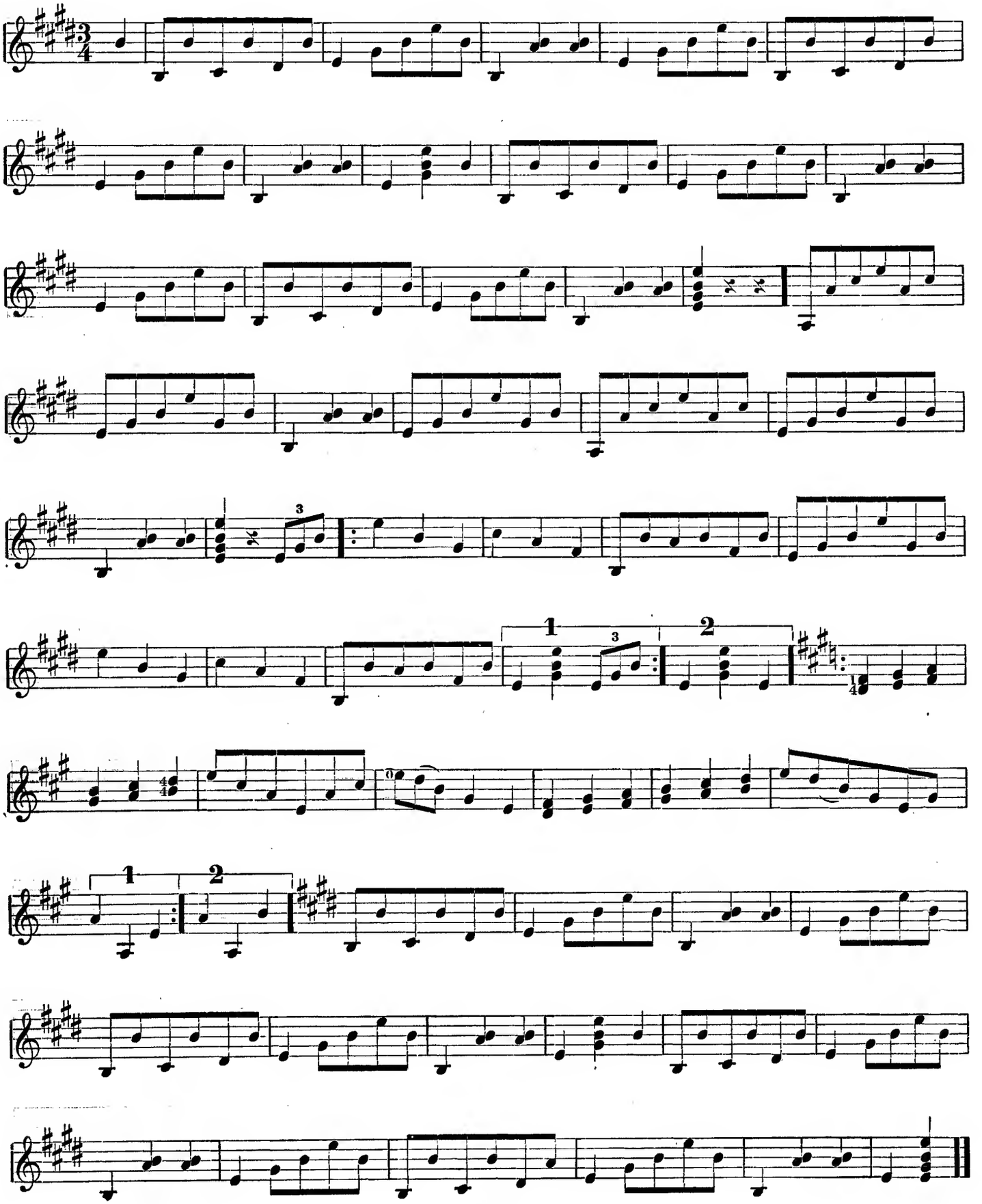
4th to B. Play all notes with the thumb except those on the first string.



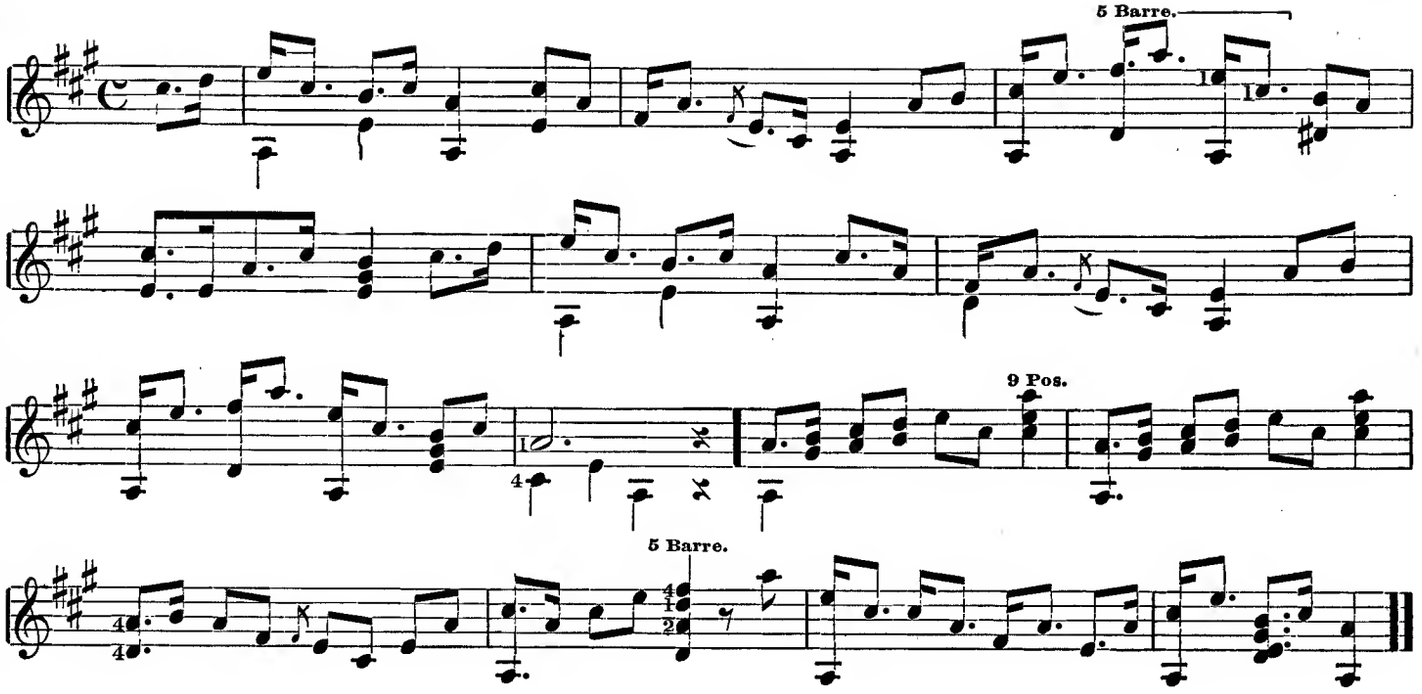
MEDLEY SCHOTTISCHE.



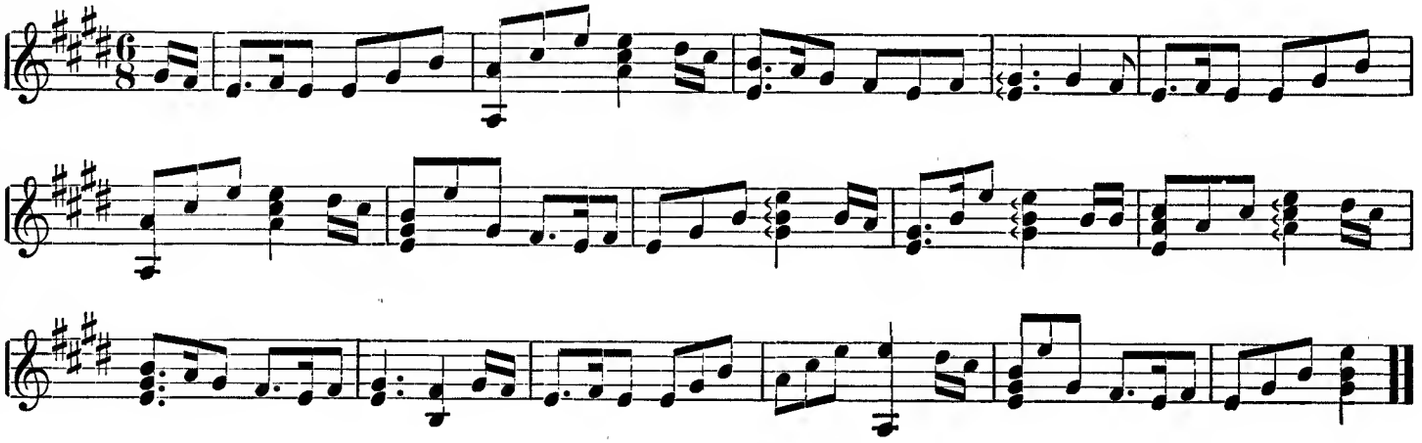
LITTLE DAISY WALTZ.



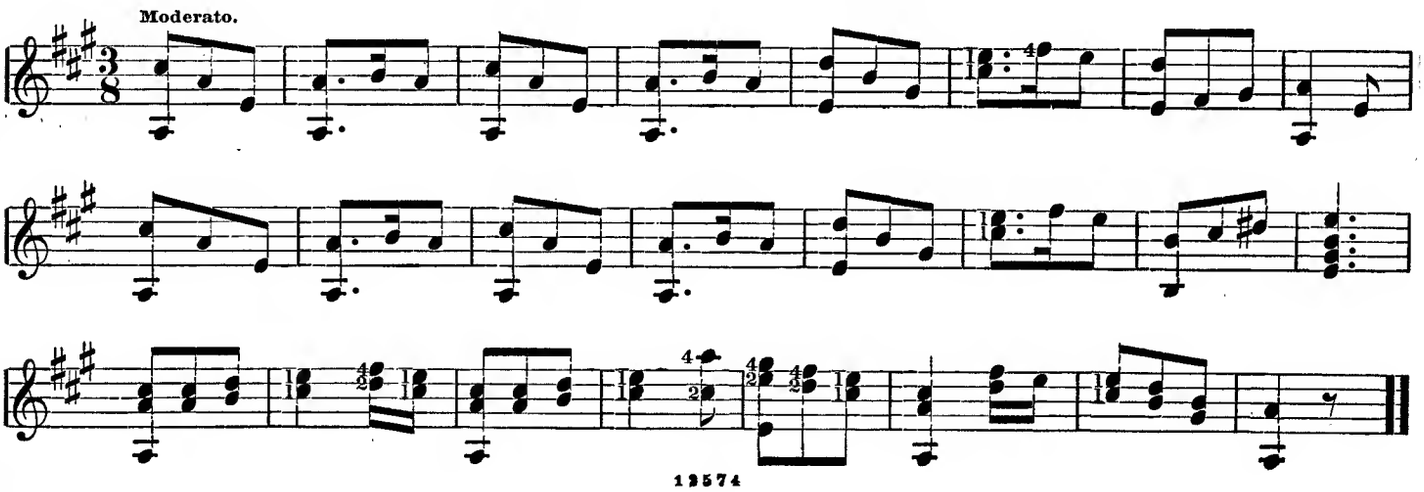
EDINBORO' TOWN.



IRISH MELODY.

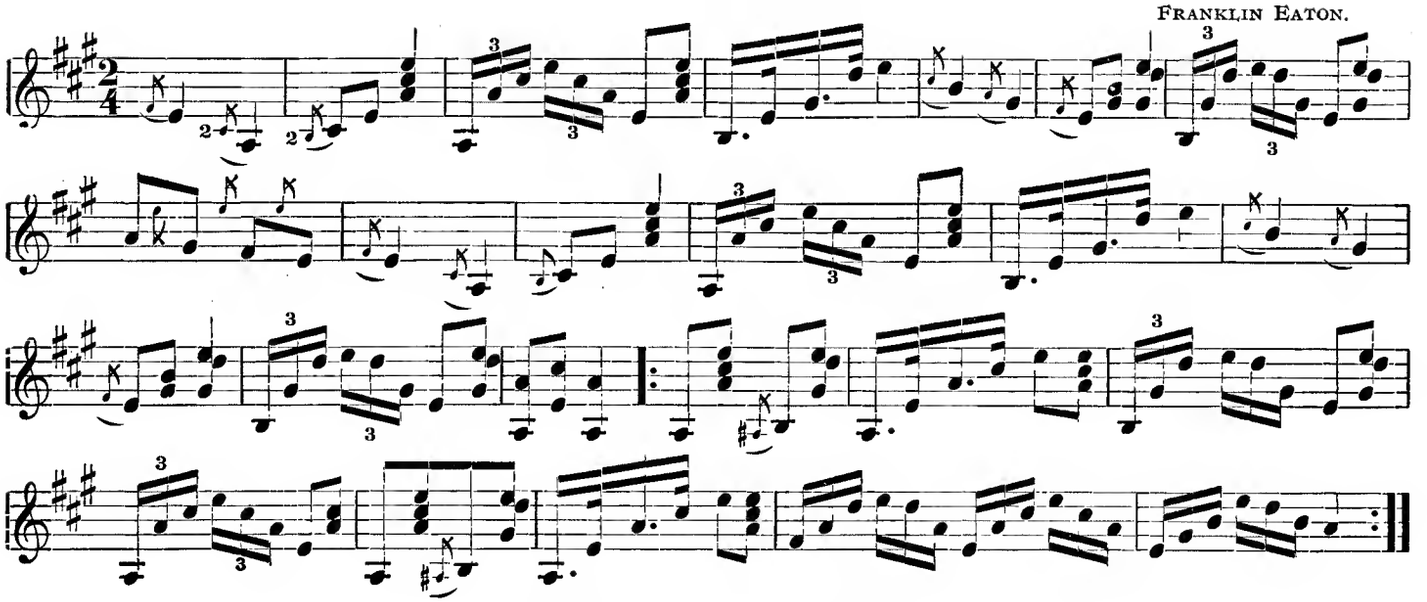


AIR FROM TROVATORE.



AUNT DINAH'S AGITATION.

FRANKLIN EATON.

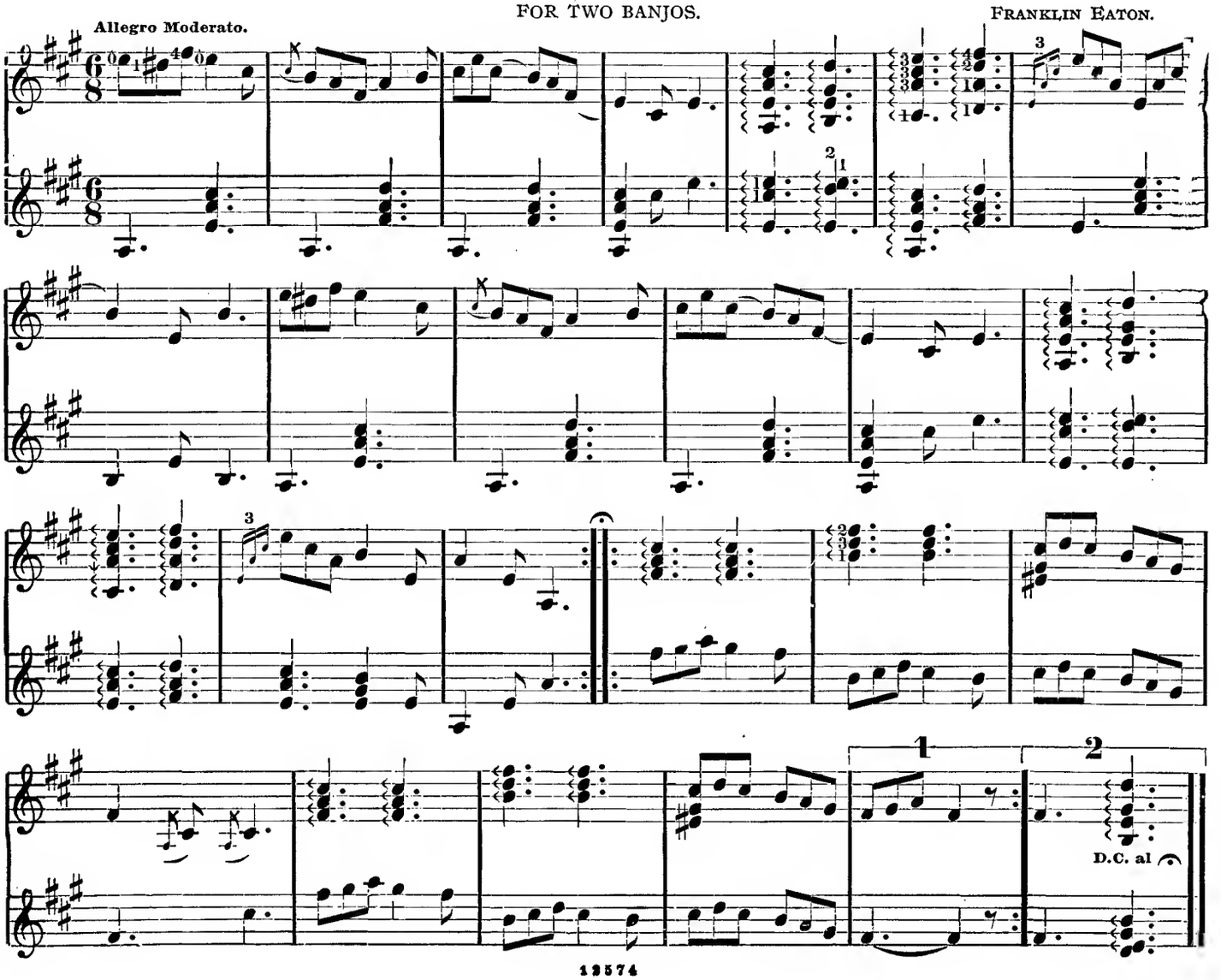


McCARTHY'S WEDDING.

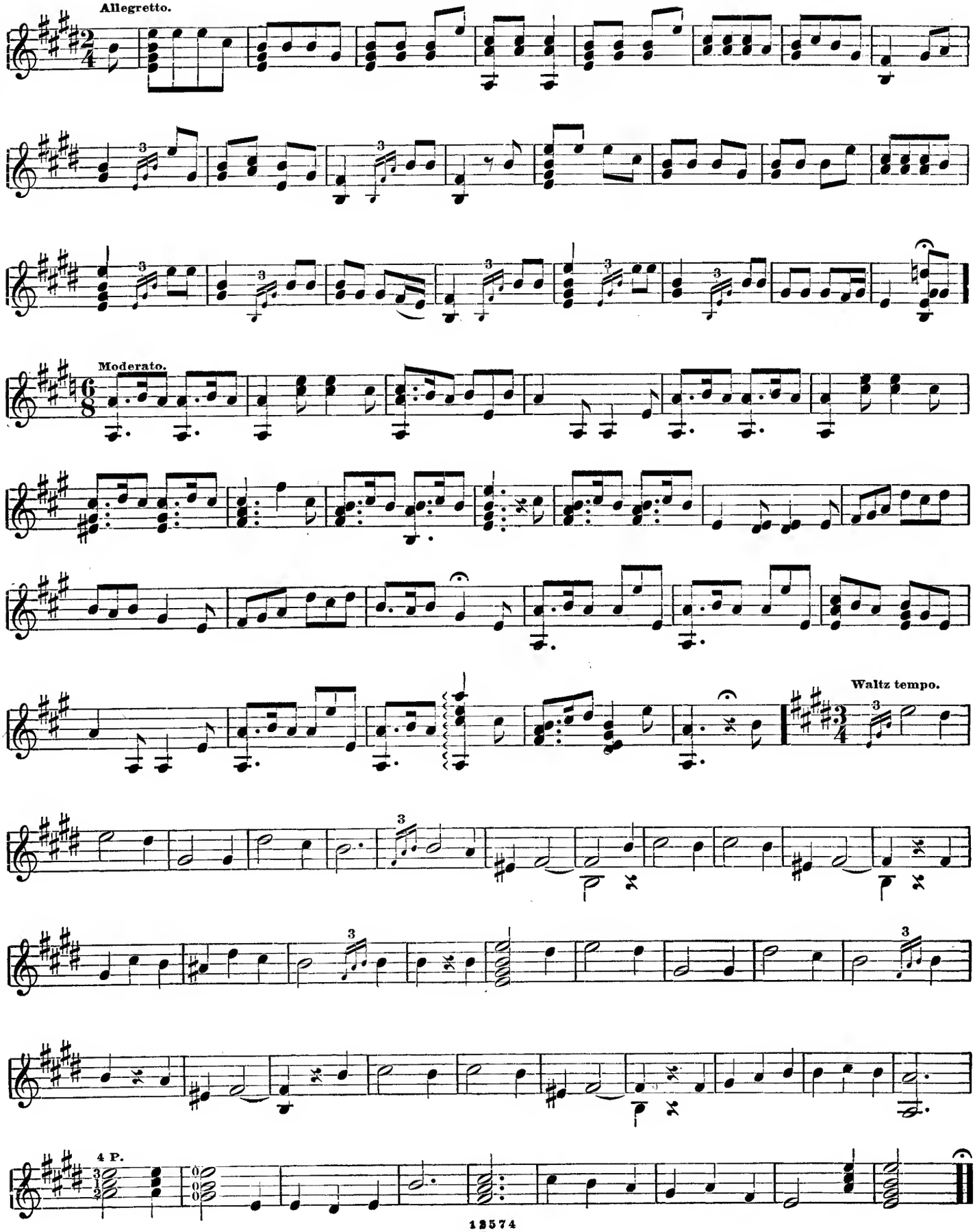
FOR TWO BANJOS.

FRANKLIN EATON.

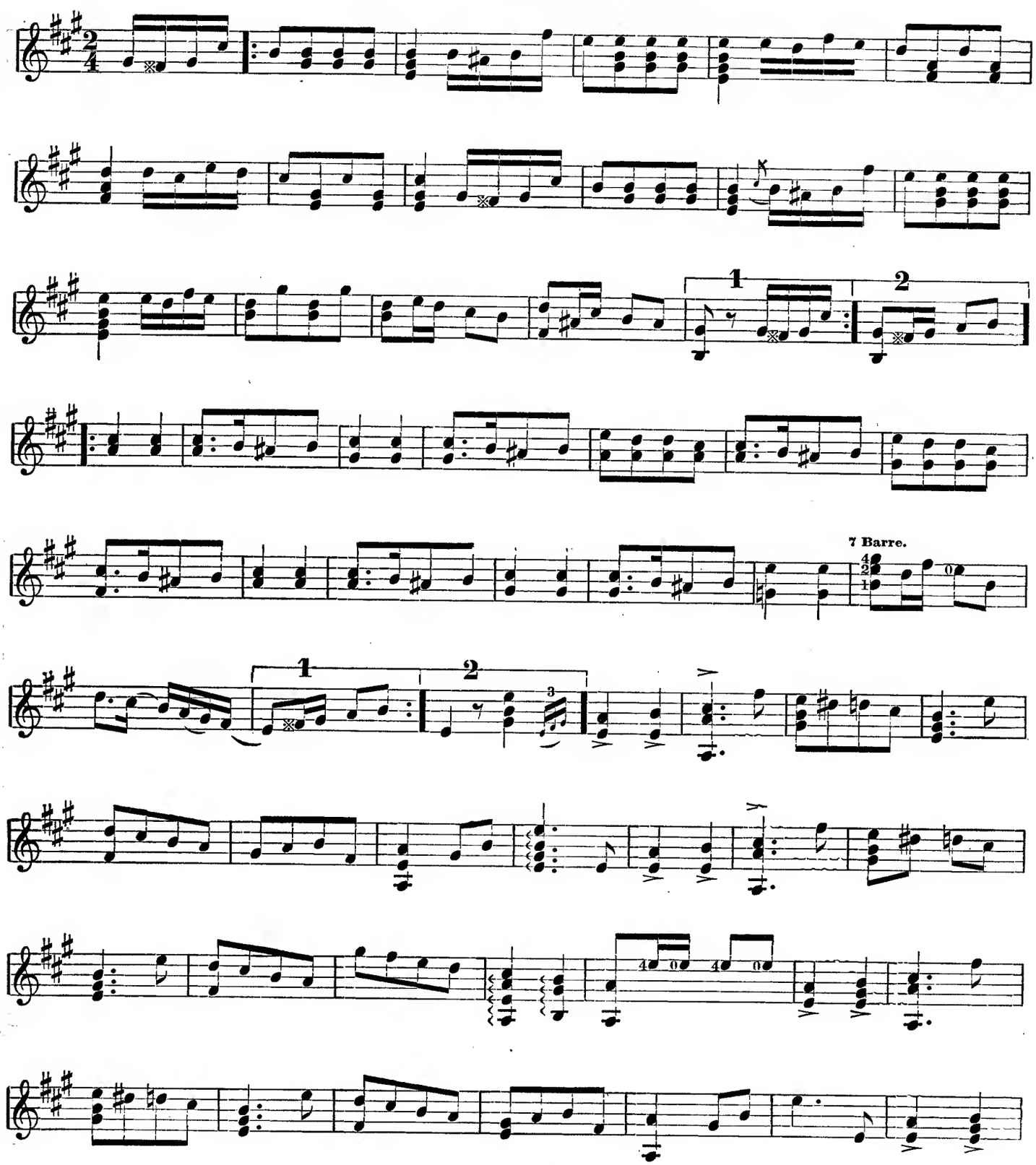
Allegro Moderato.



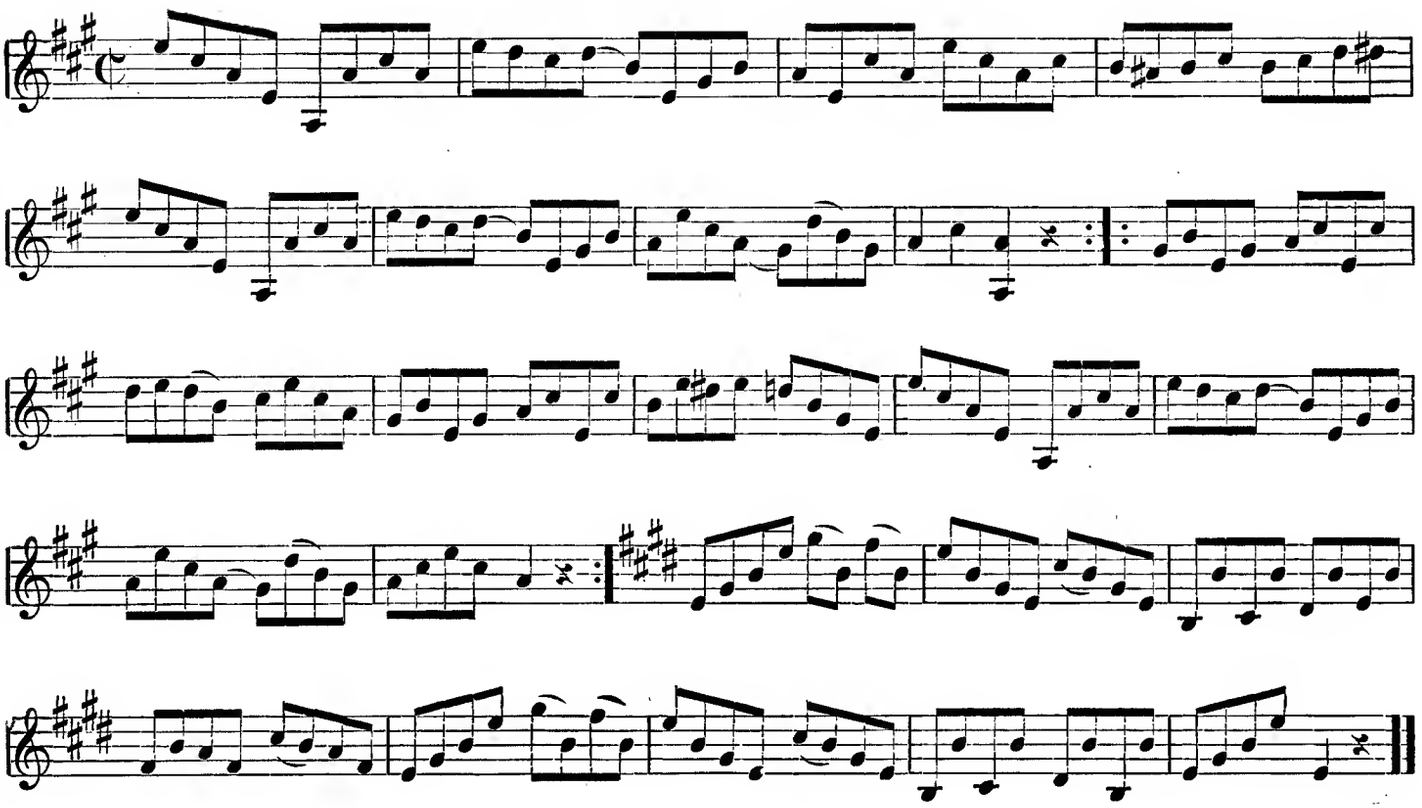
MEDLEY FROM THE MIKADO.



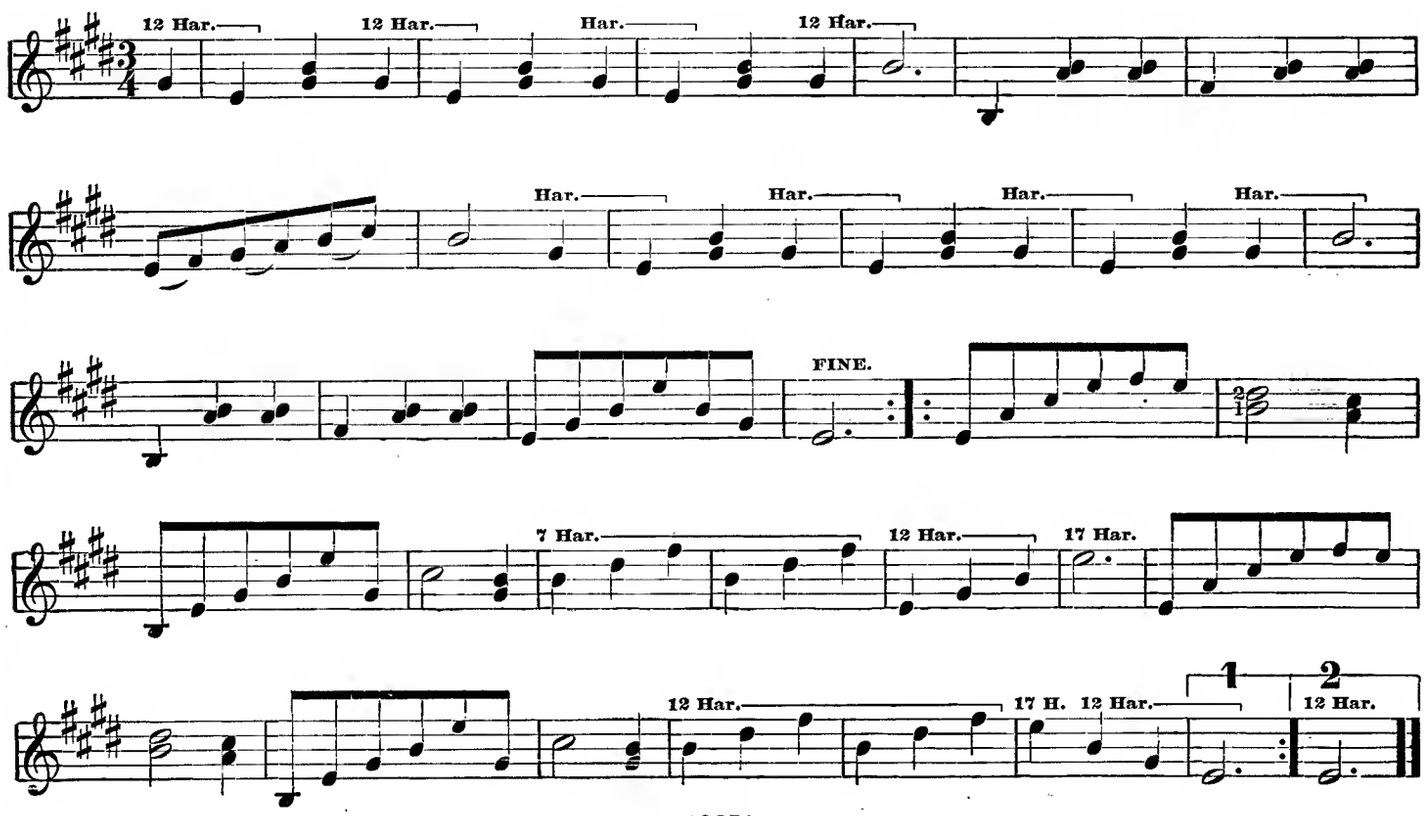
GEN. BOULANGER'S MARCH.



SAN JACINTO CLOG.



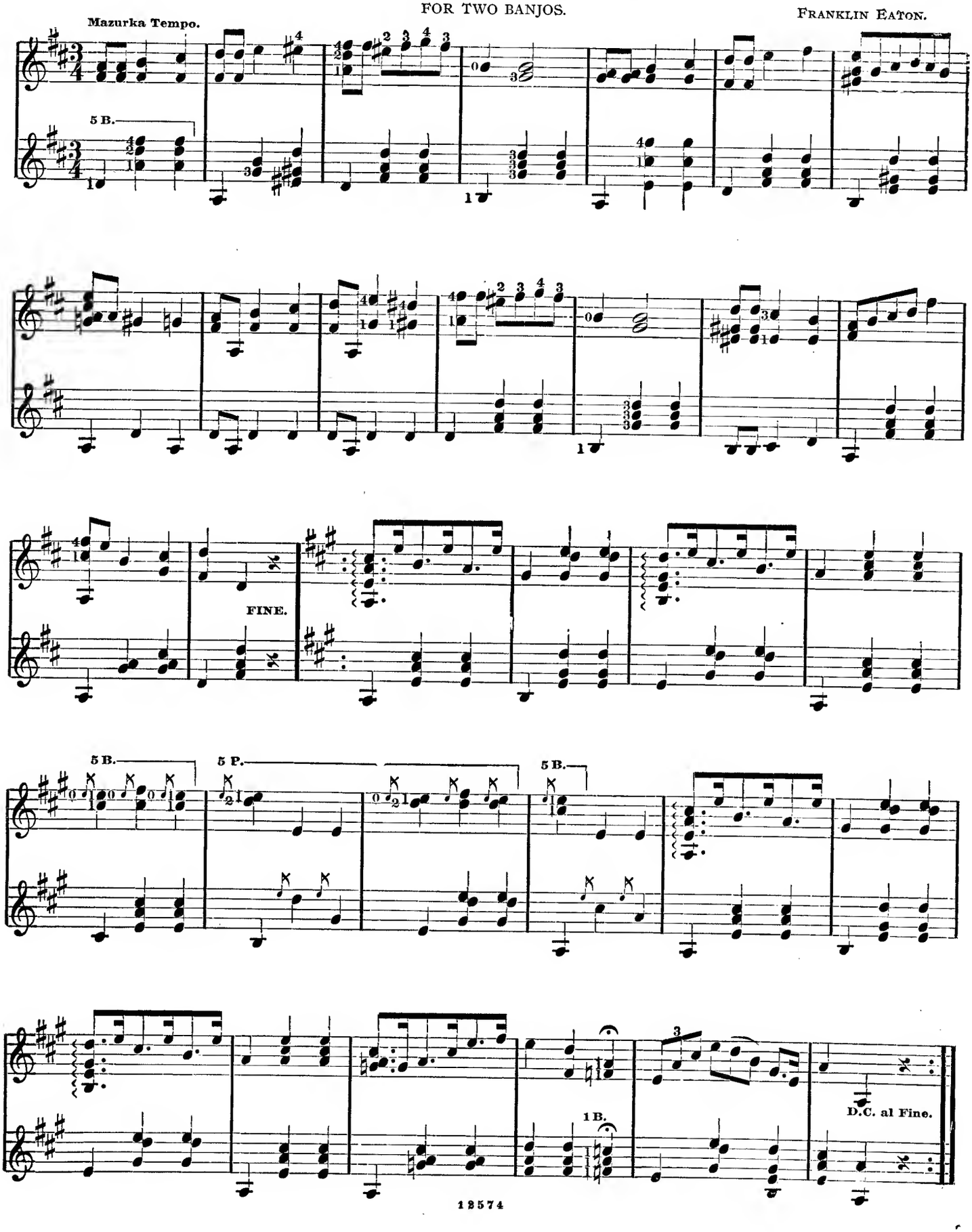
HARMONIC WALTZ.



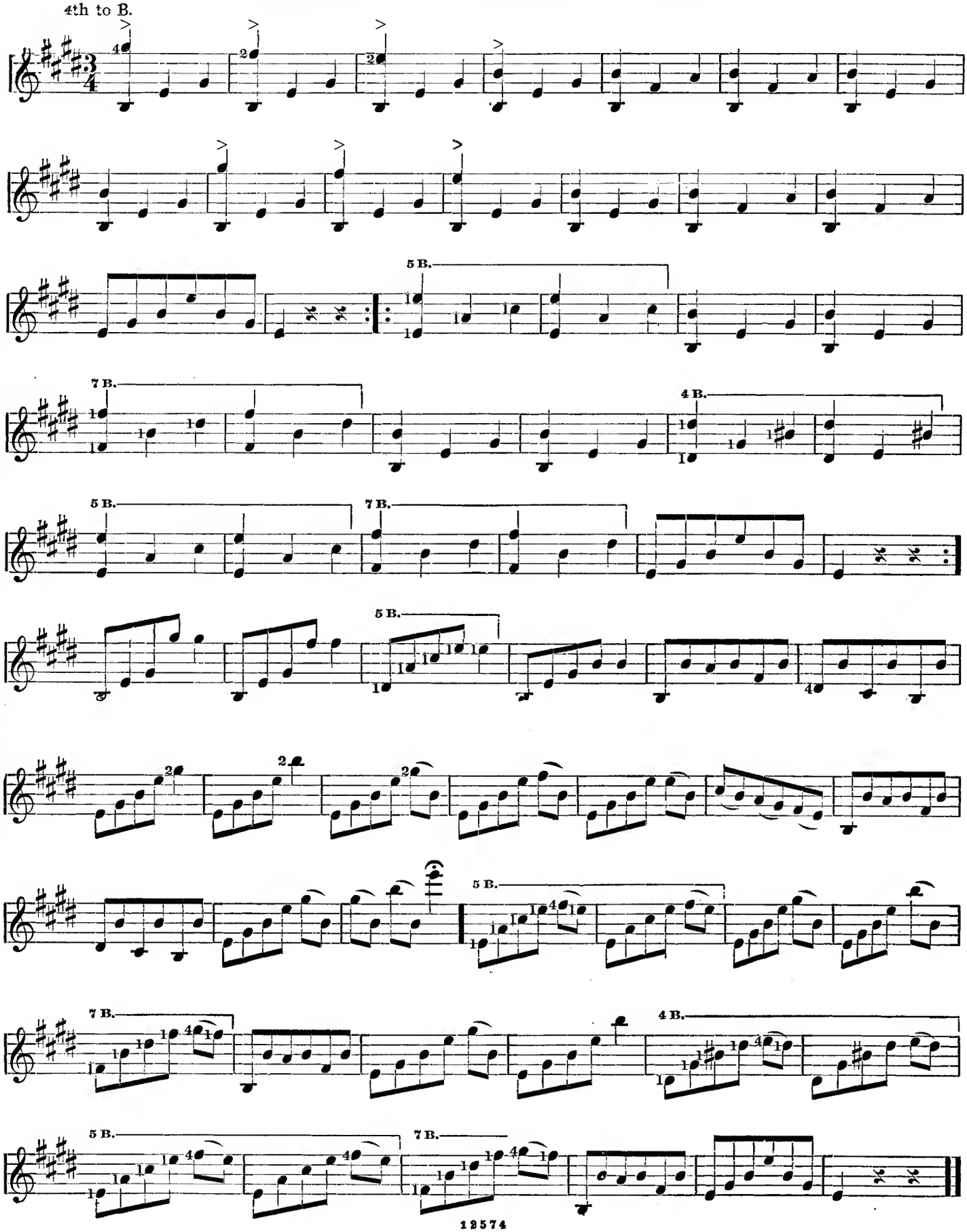
WILL O'THE WISP CAPRICE.

FOR TWO BANJOS.

FRANKLIN EATON.



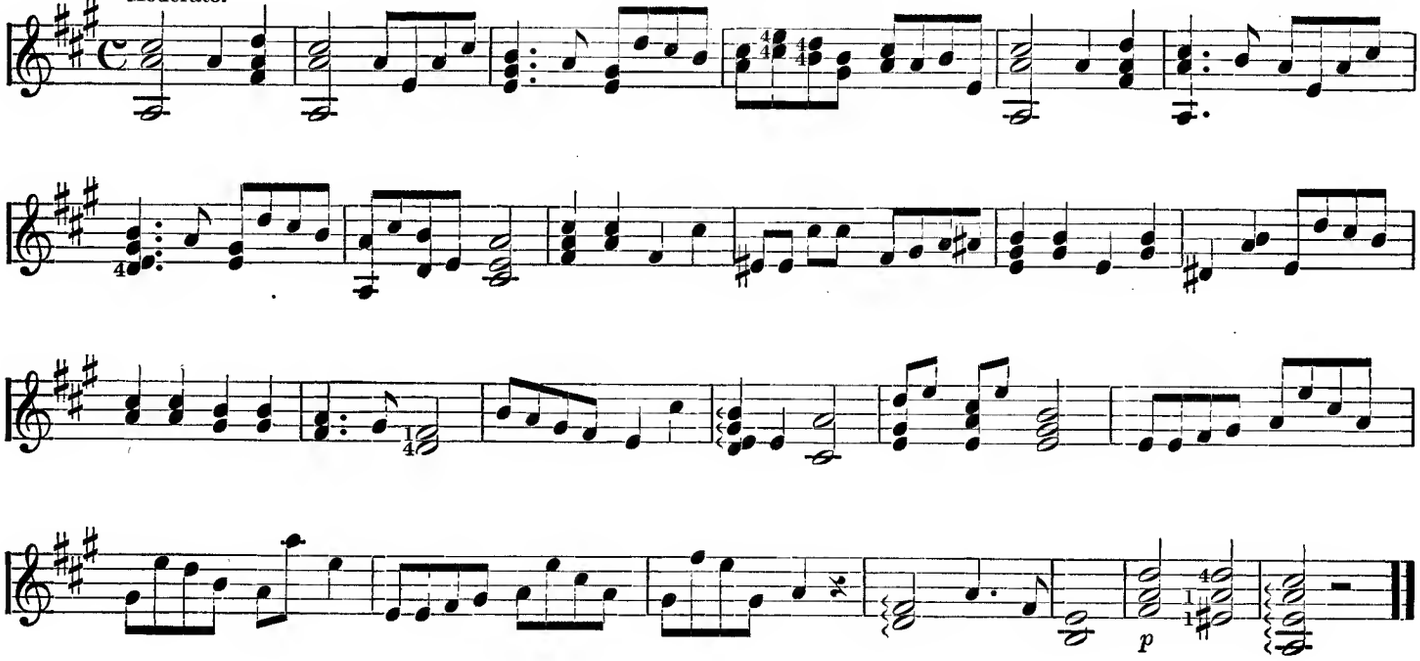
FANTASIE ON THE SPANISH FANDANGO.



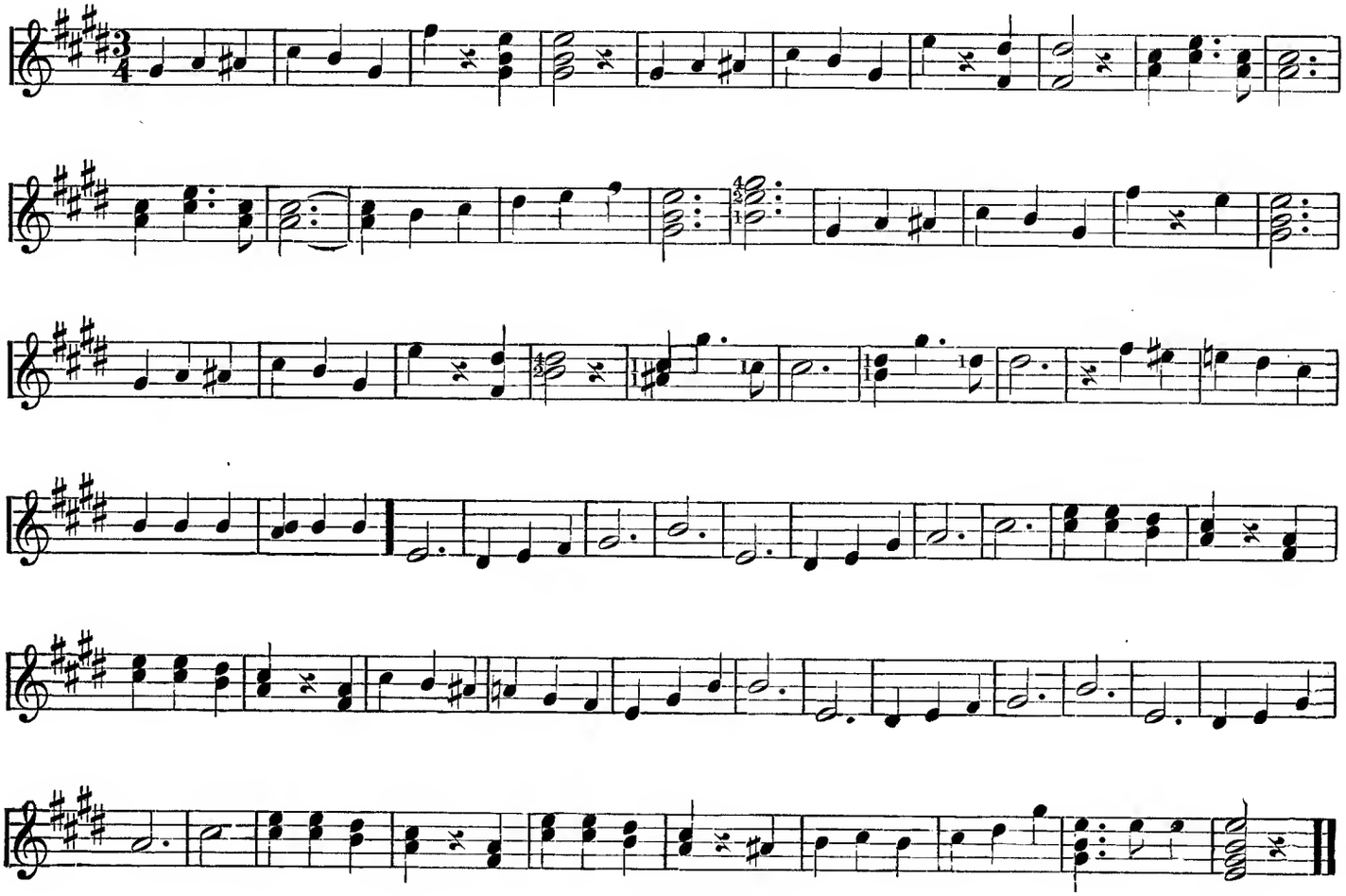
LULLABY.

J. K. EMMET.

Moderato.

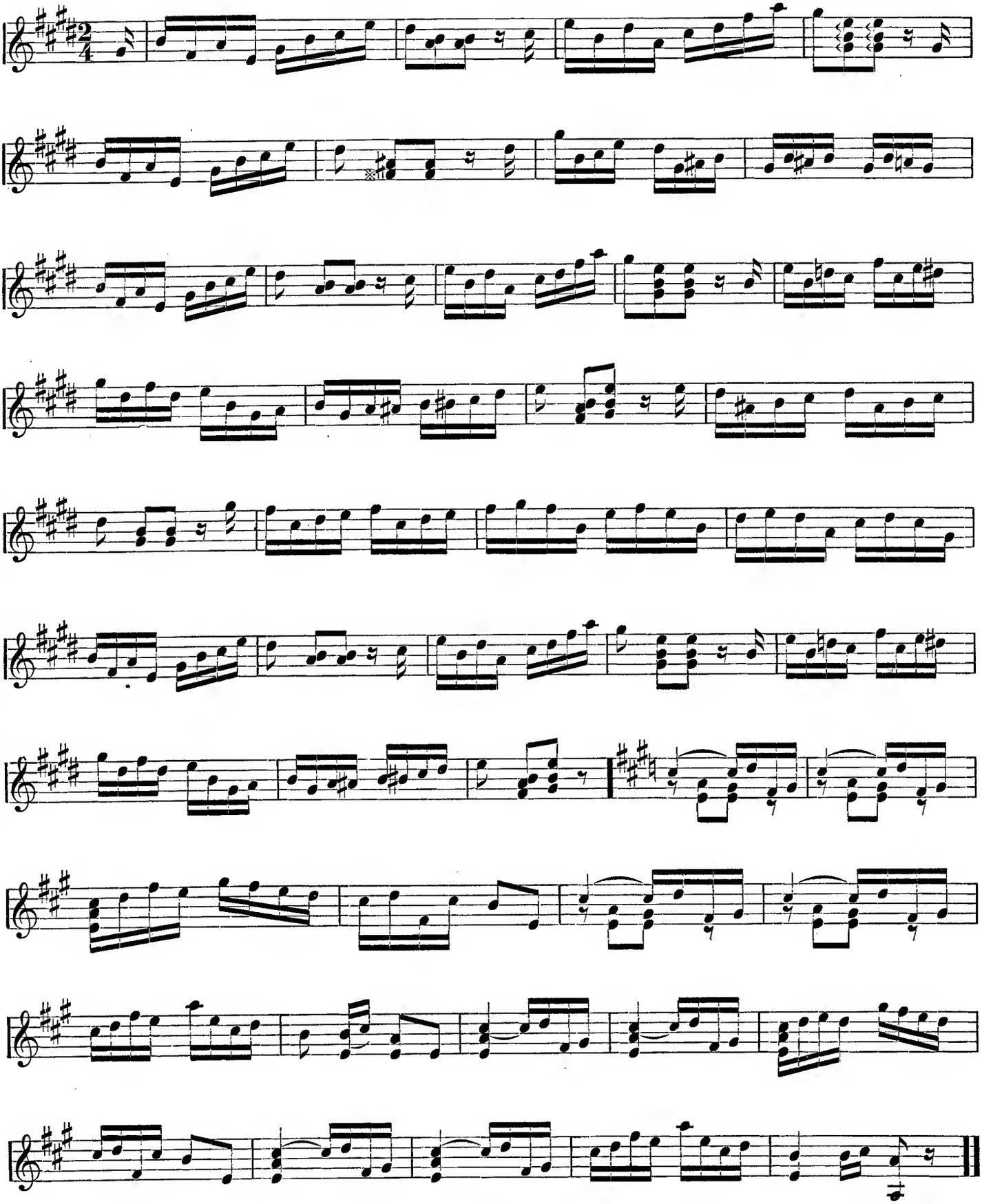


WALTZ FROM "GASPARONE."

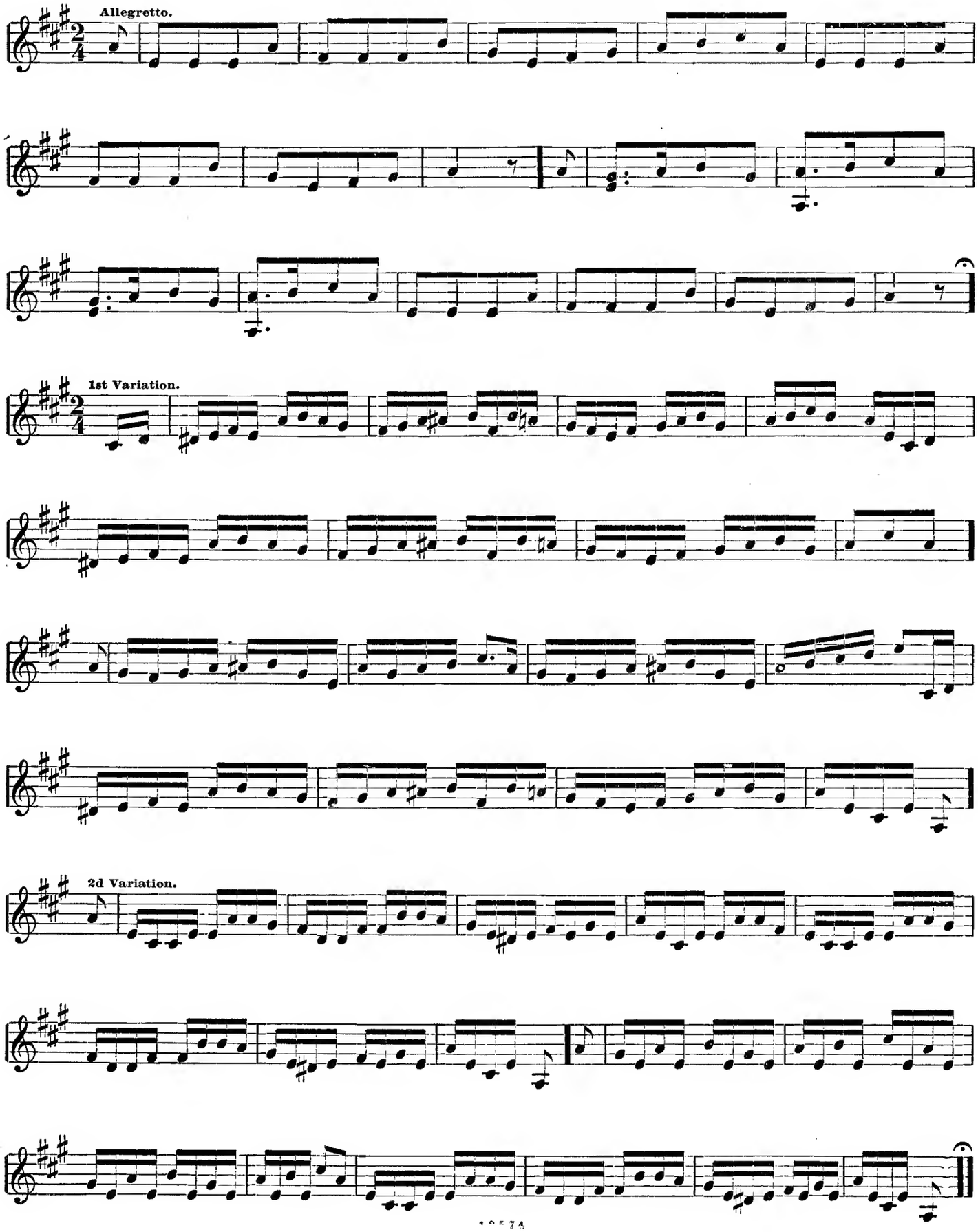


PIZZICATI.

From Opera of "Sylvia."



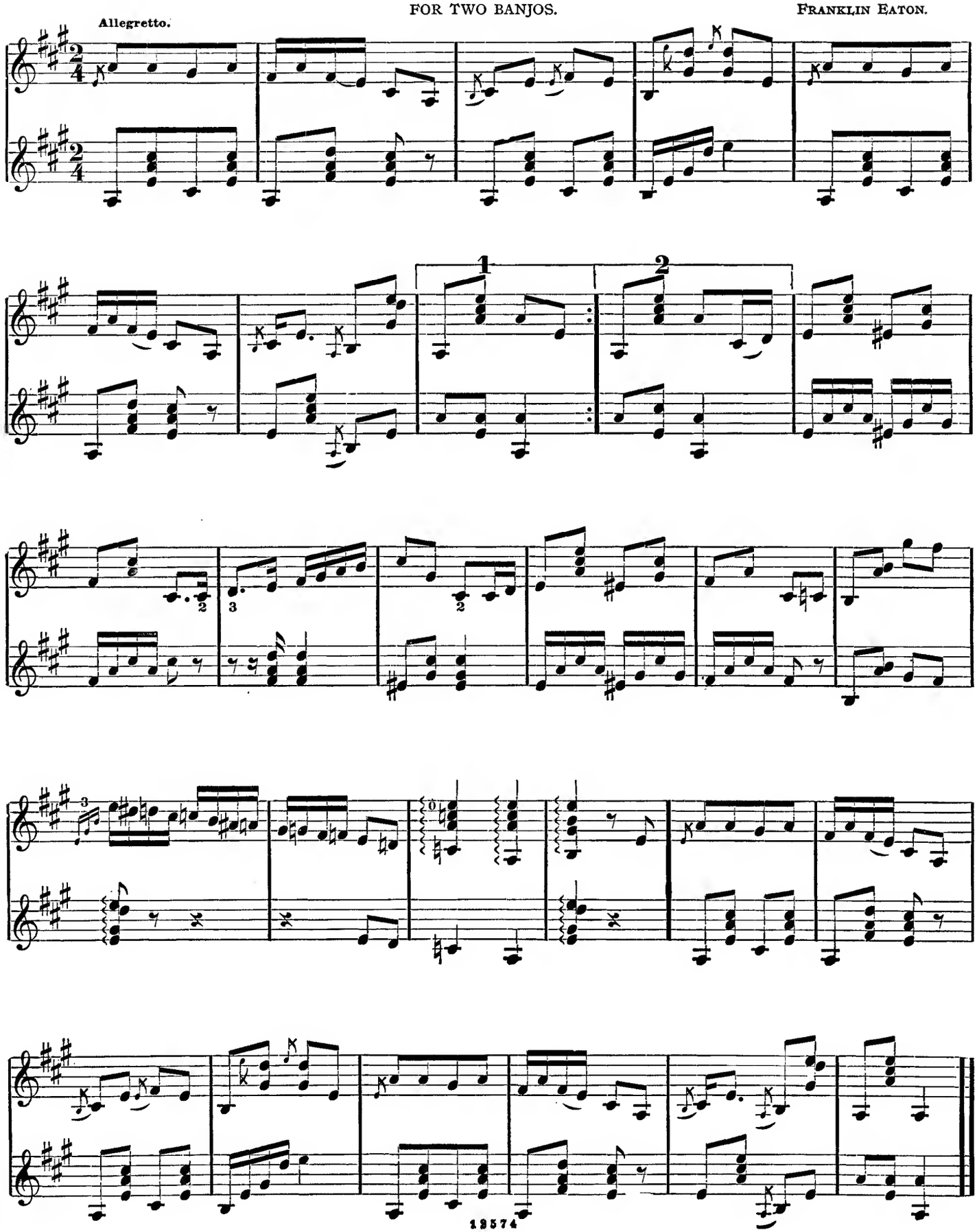
THEME WITH VARIATIONS.



DANCE OF THE TRAMPS.

FOR TWO BANJOS.

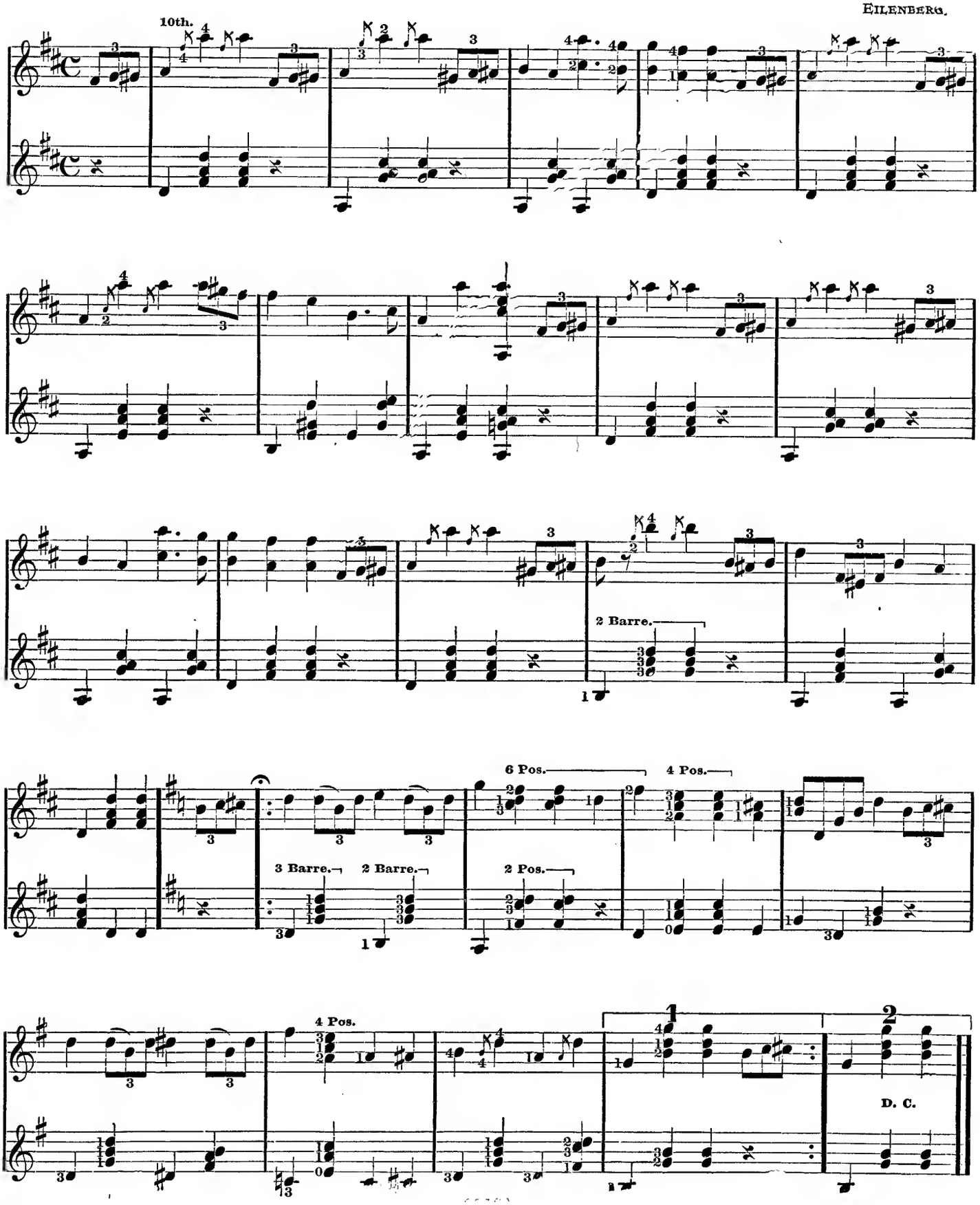
FRANKLIN EATON.



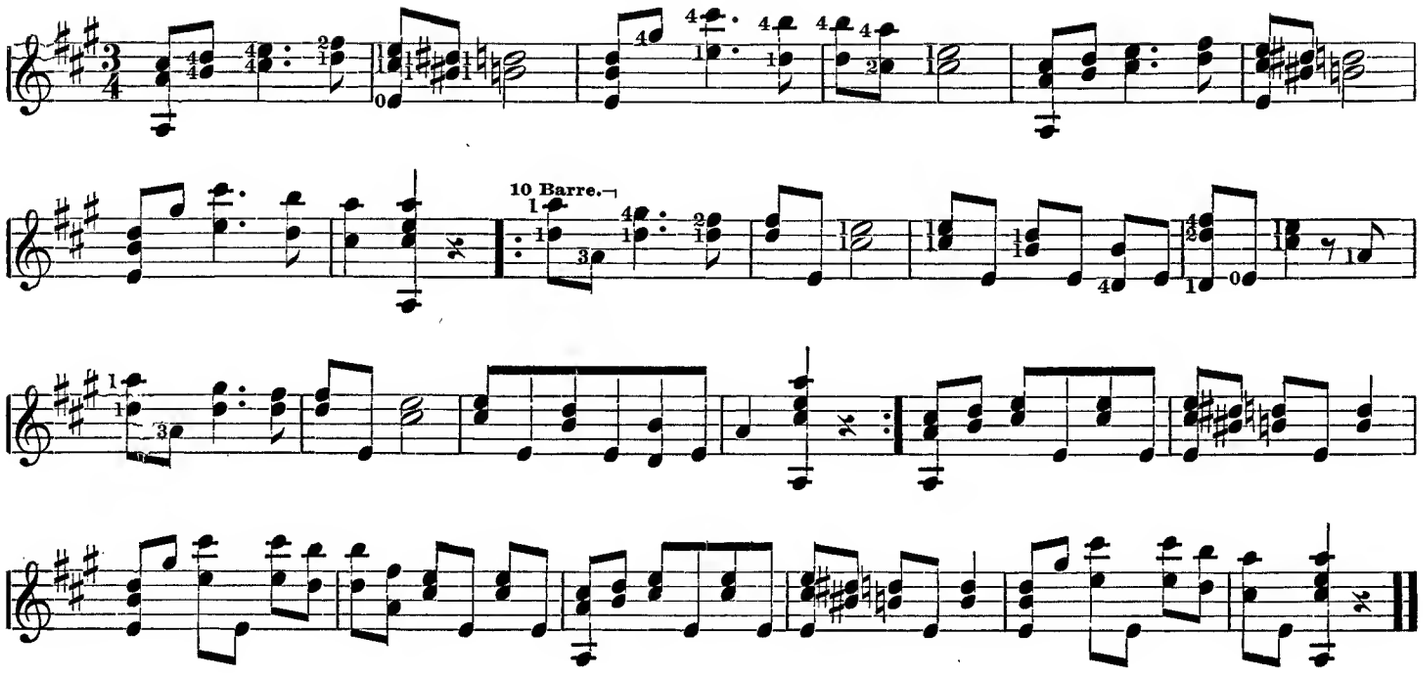
EVERYBODY'S DARLING SCHOTTISCHE.

(FOR TWO BANJOS.)

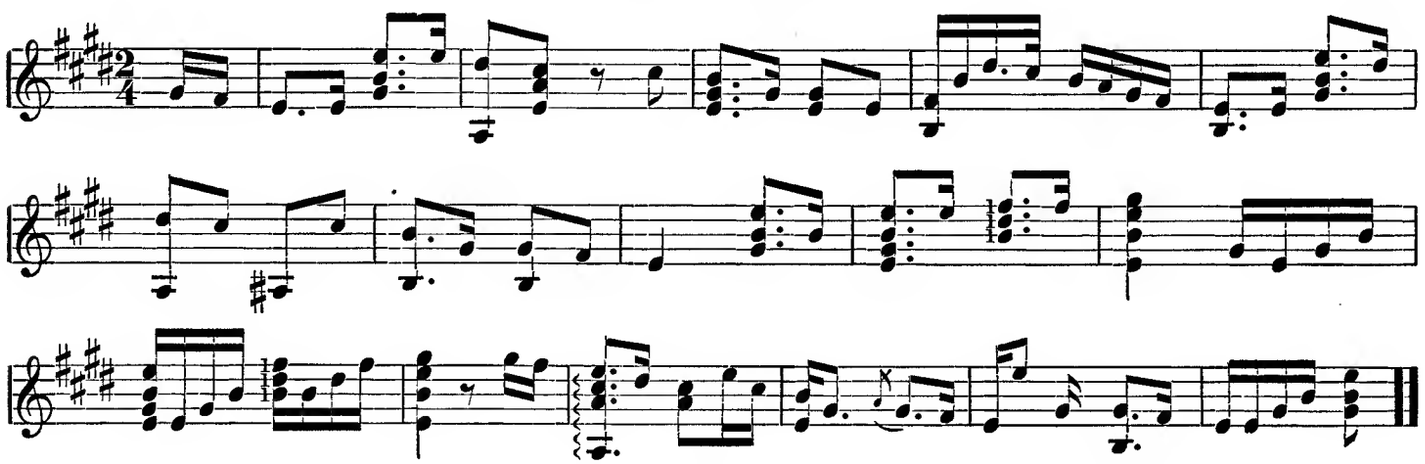
EILENBERG.



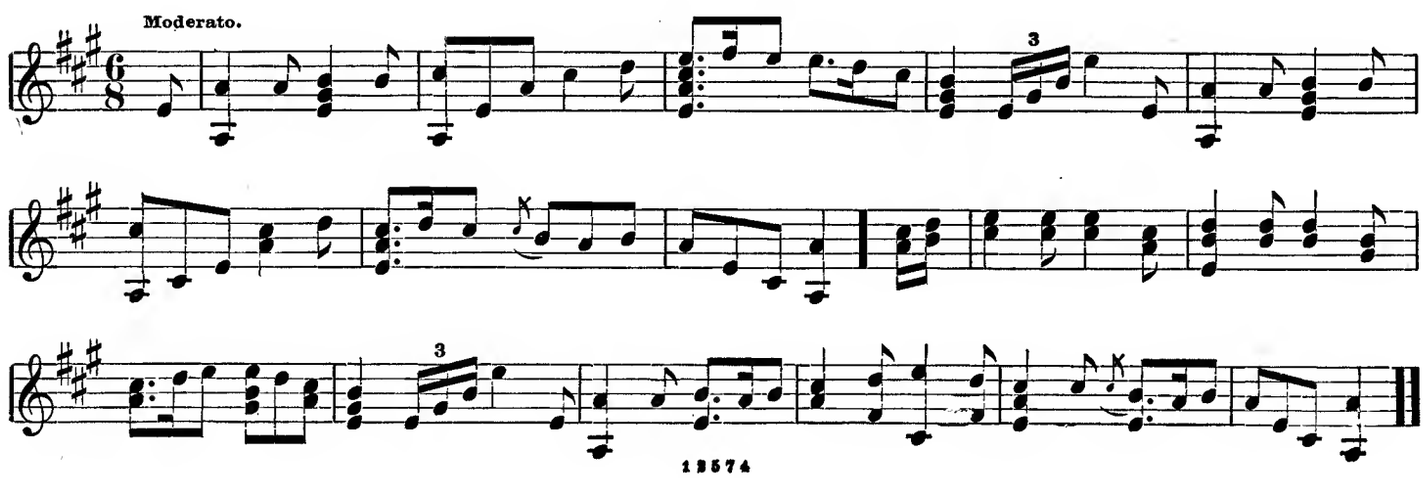
FIRST LOVE.



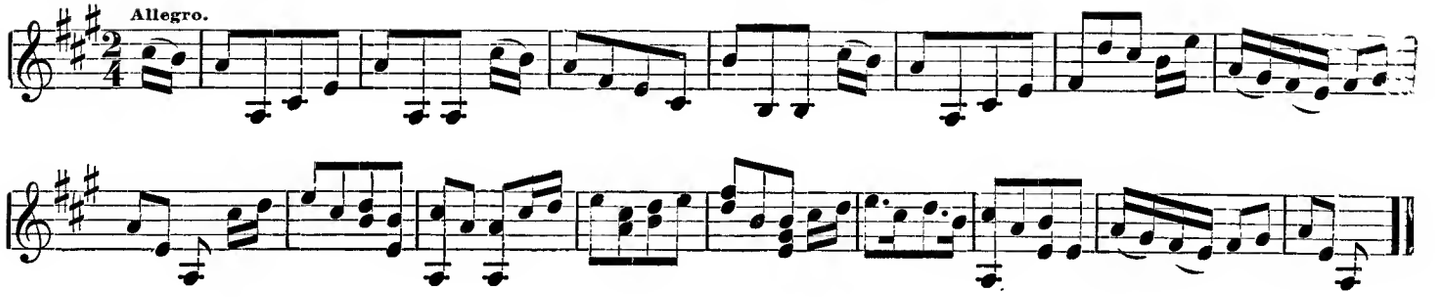
ANNIE LAURIE.



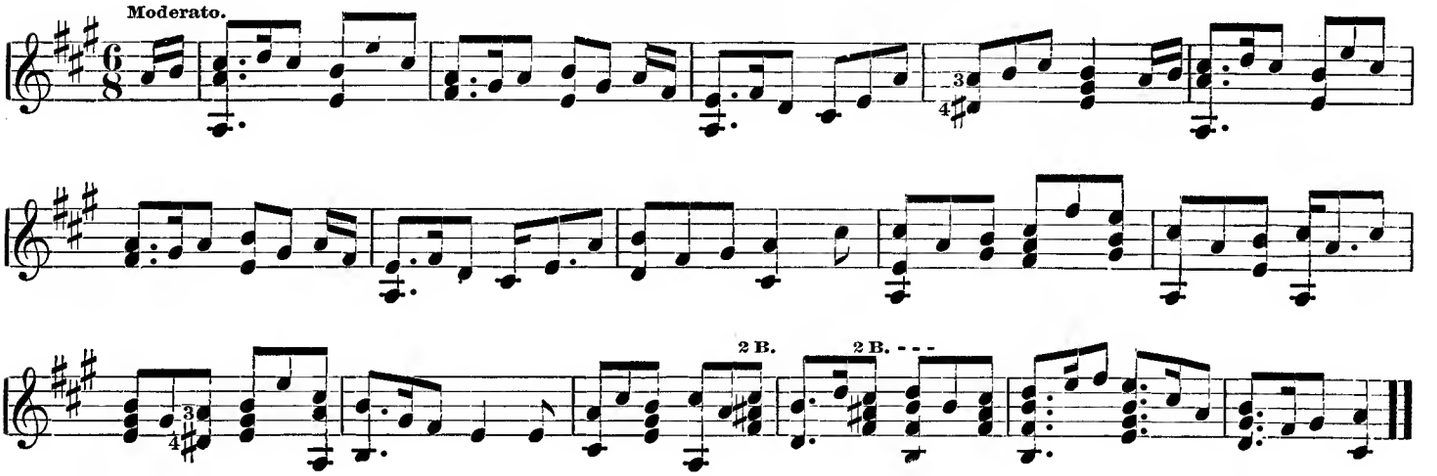
BEGONE DULL CARE.



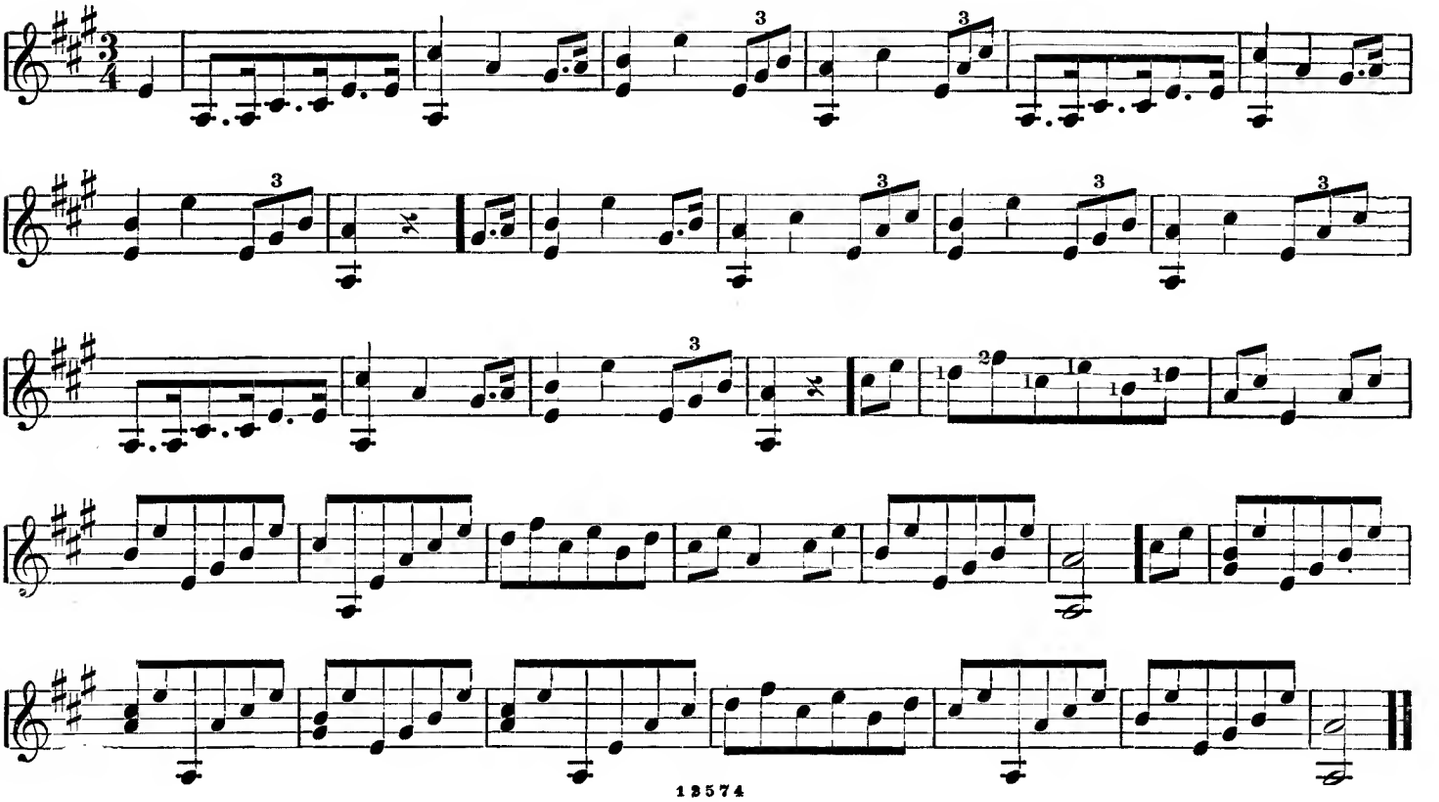
MY LOVE IS BUT A LASSIE.



JESSIE THE FLOWER OF DUMBLANE.



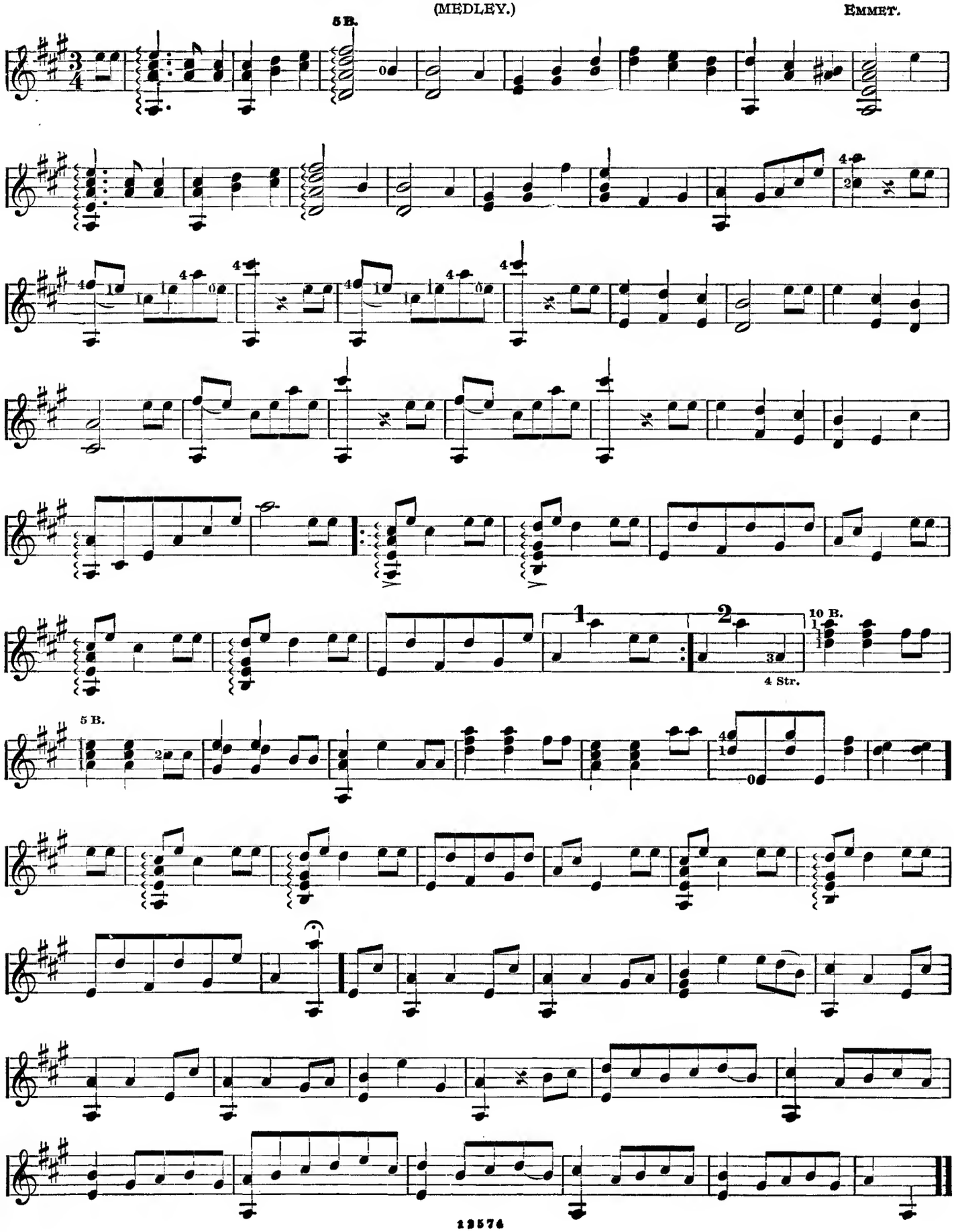
POLLY HOPKINS MAZURKA.



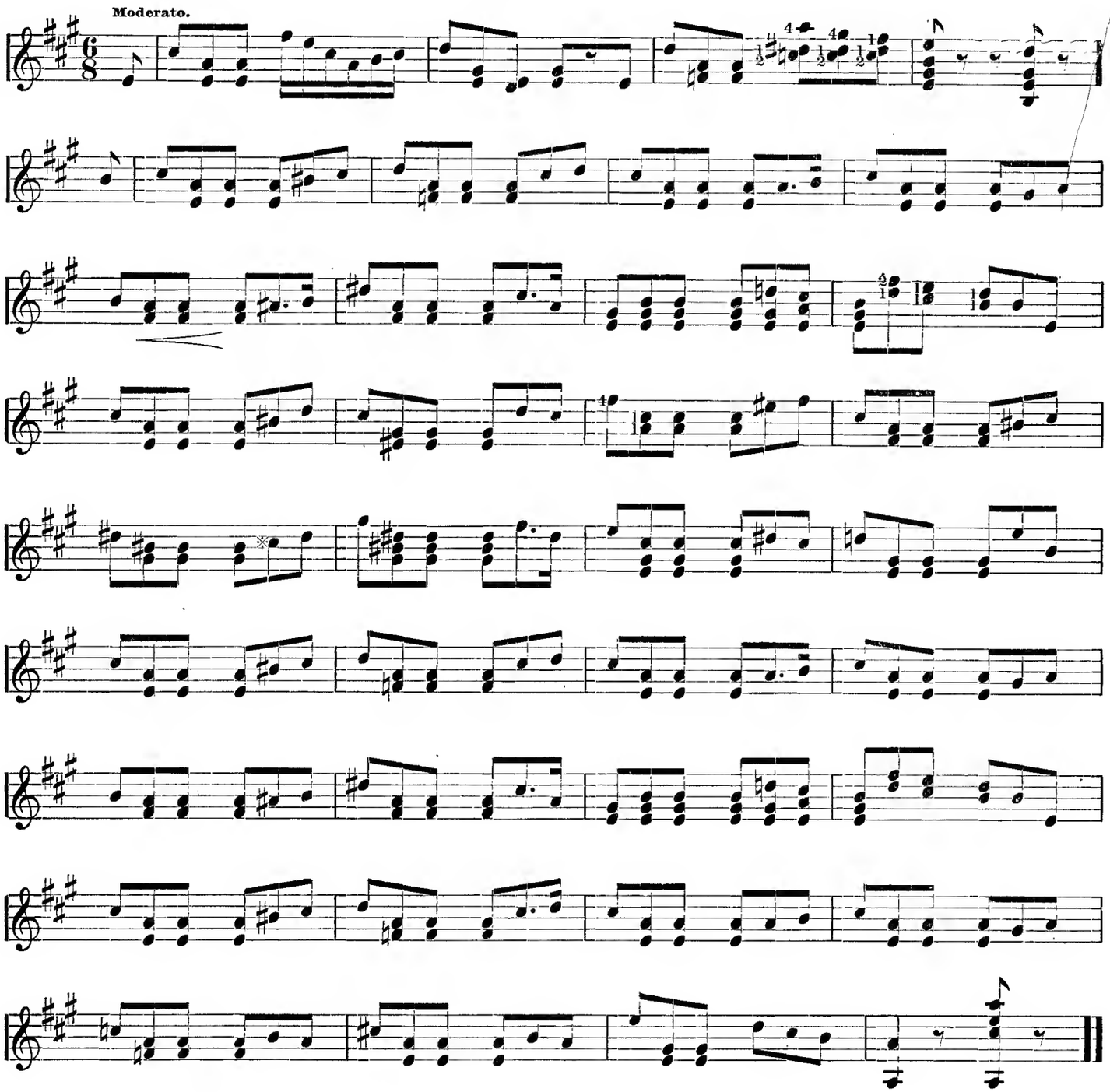
YODLE SONG.

(MEDLEY.)

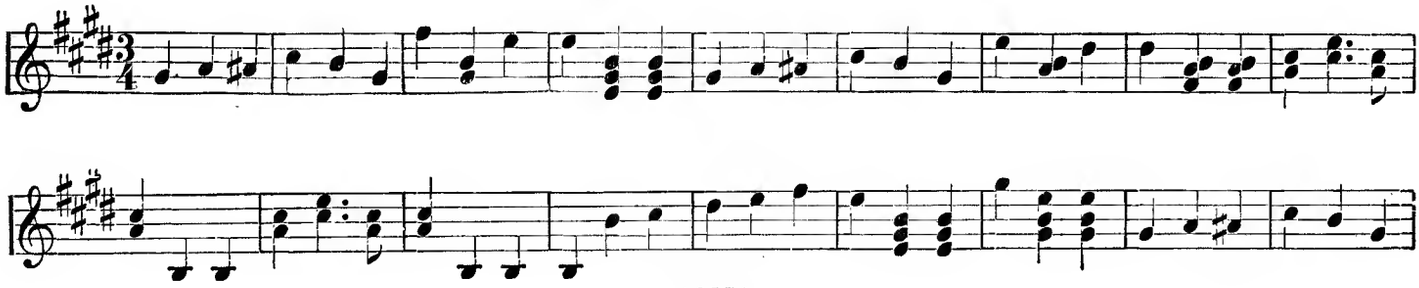
EMMET.



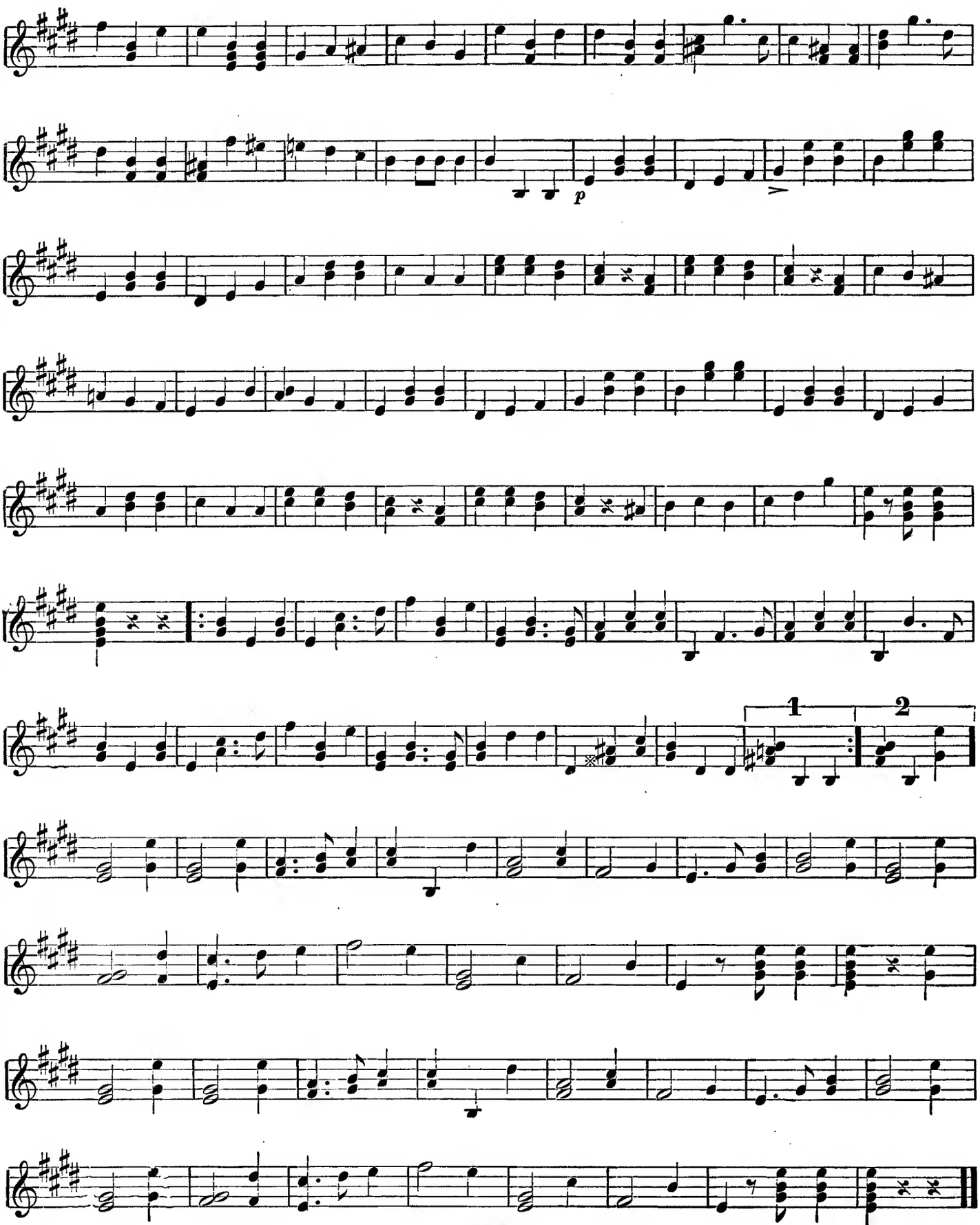
BARCAROLLE.



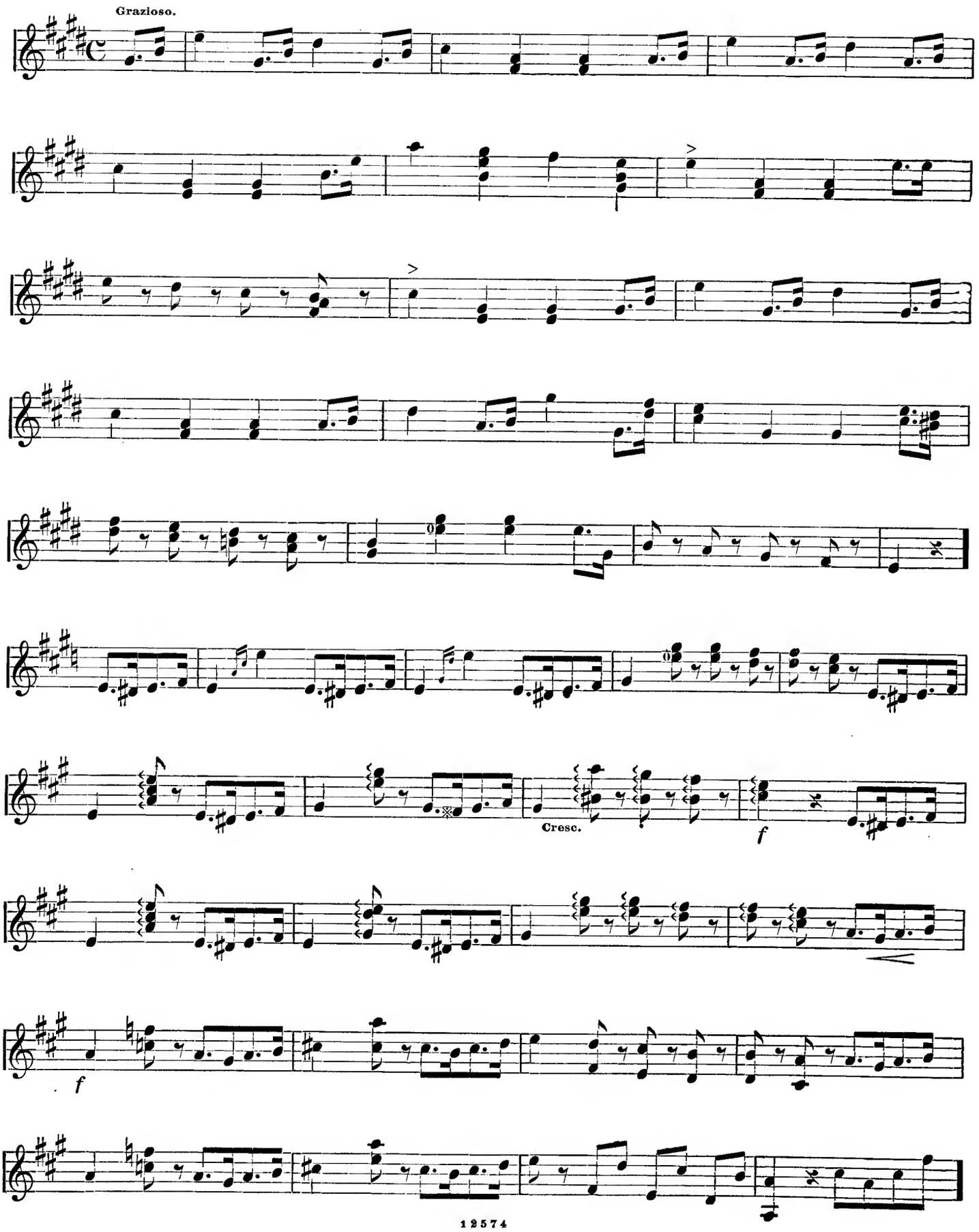
GASPARONE WALTZ.



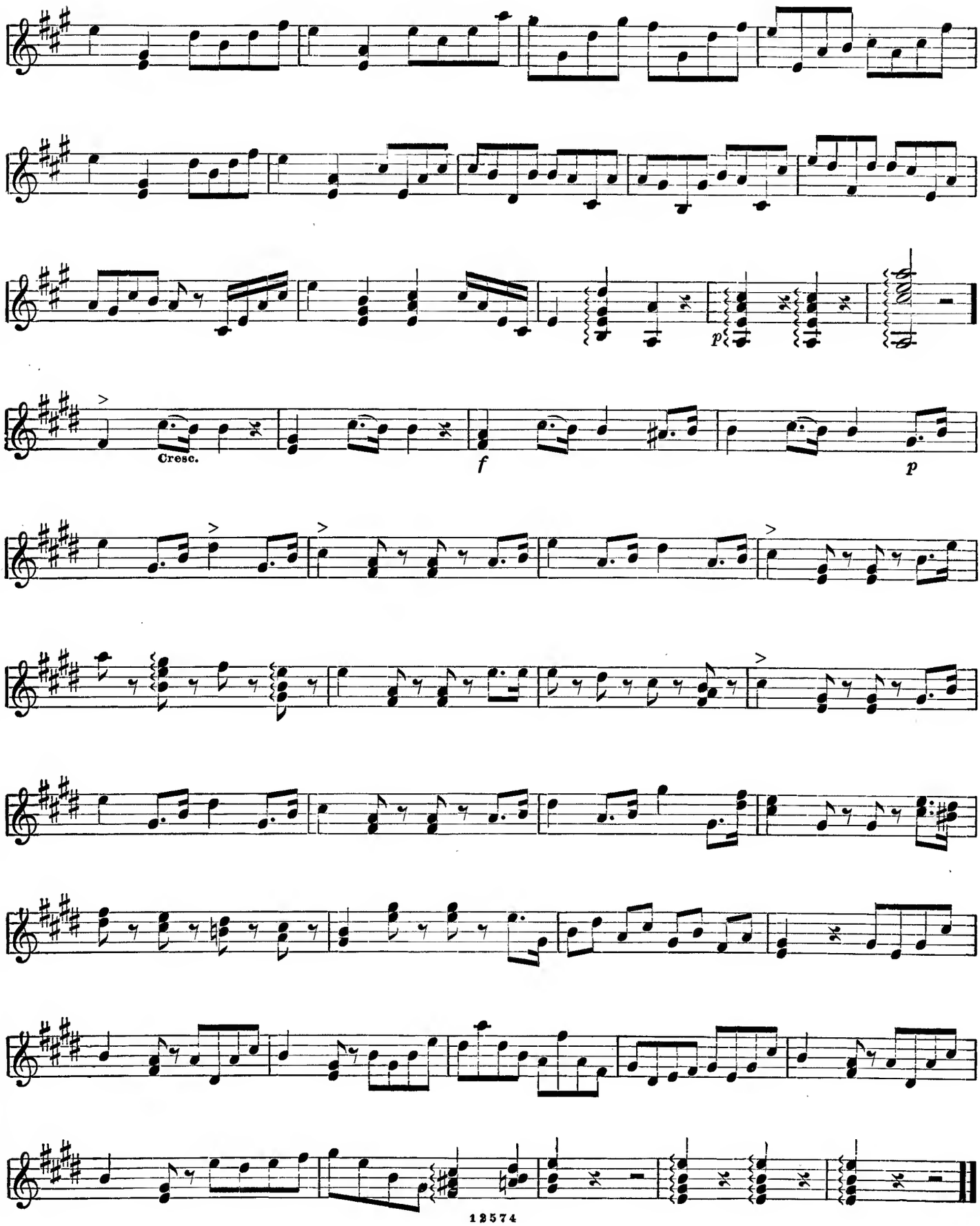
GASPARONE WALTZ. Concluded.



FORGET ME NOT GAVOTTE.



FORGET ME NOT GAVOTTE. Concluded.

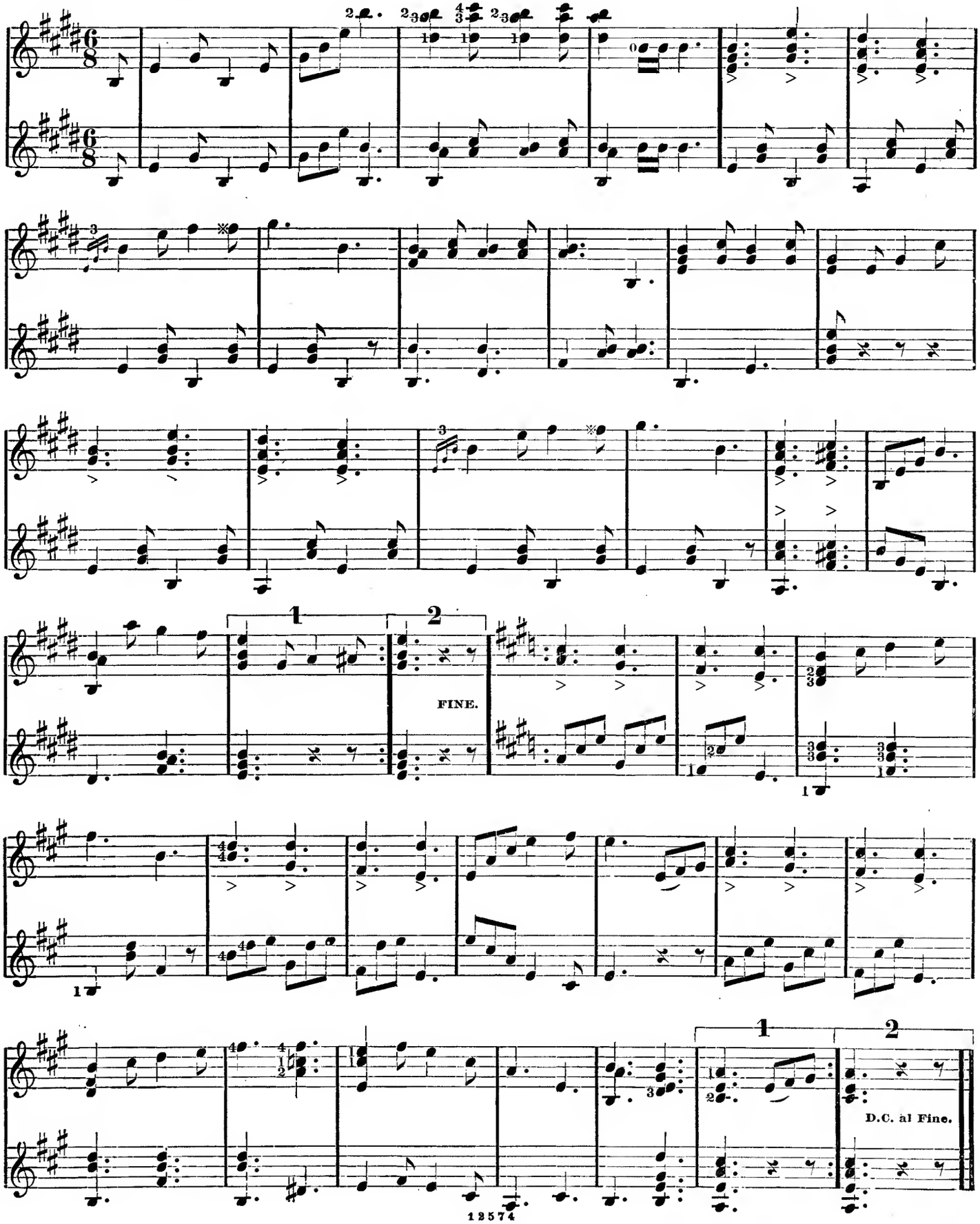


MIDGET MARCH.

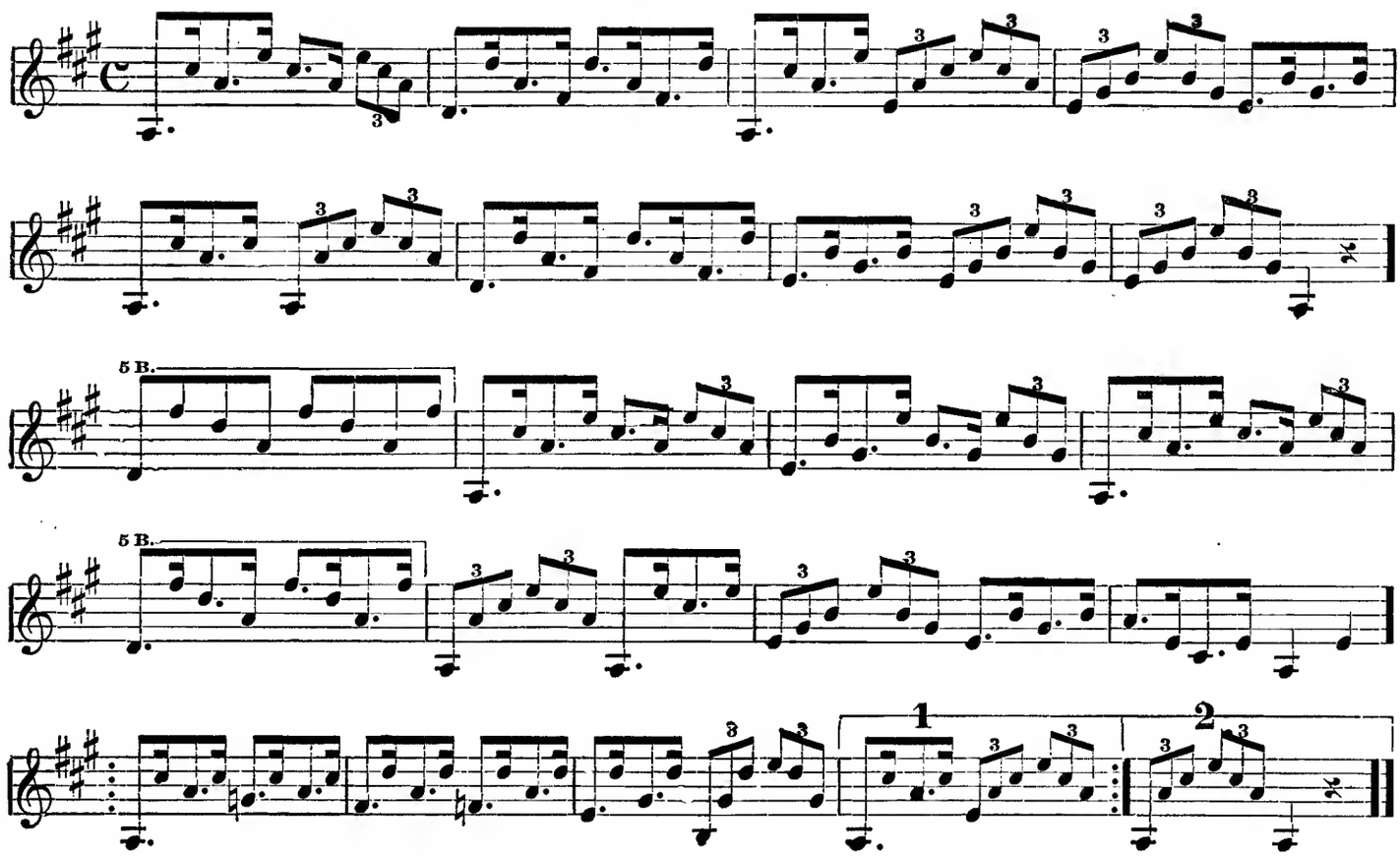
1st Banjo 4th string to B.

FOR TWO BANJOS.

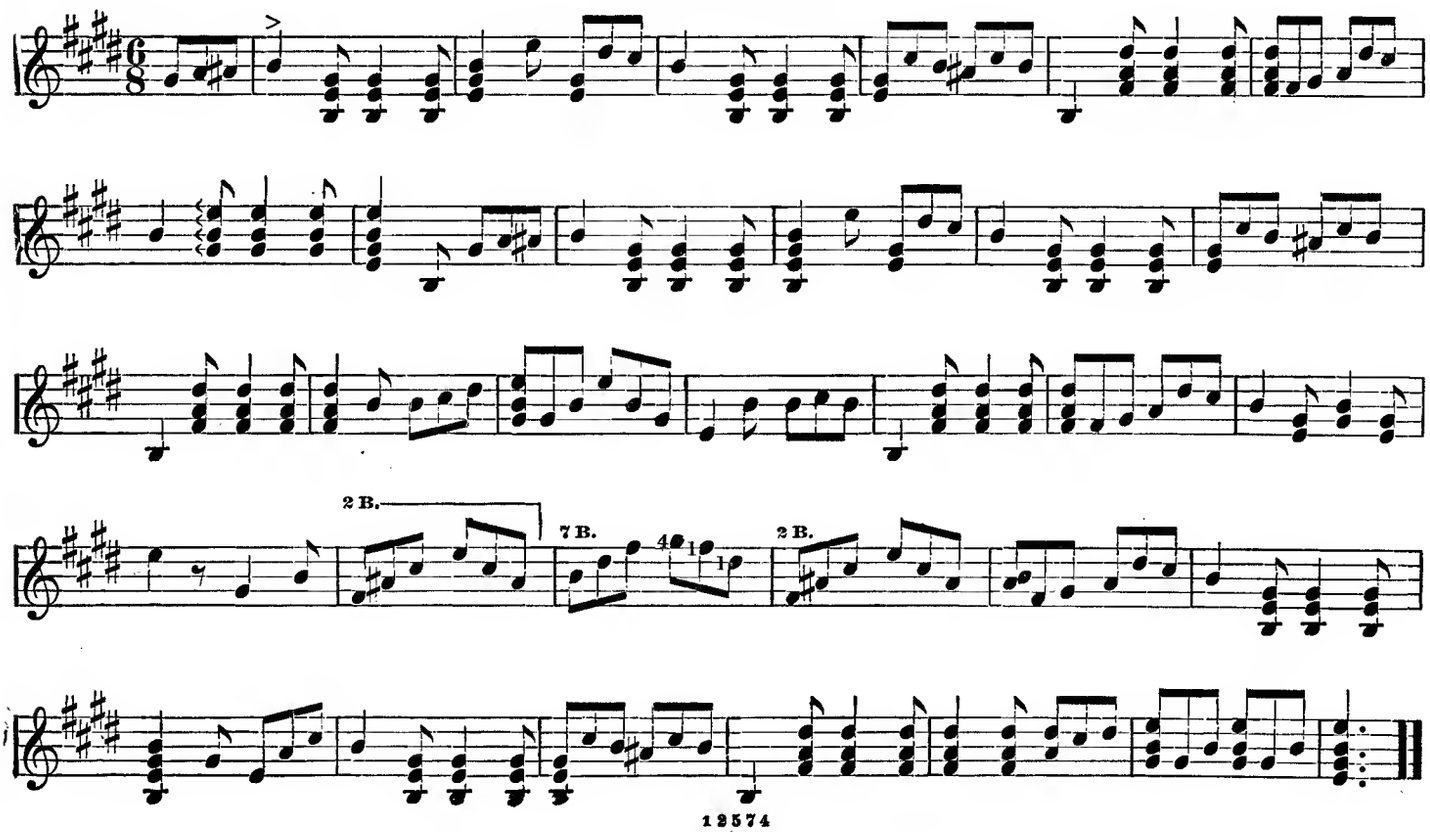
FRANKLIN EATON.



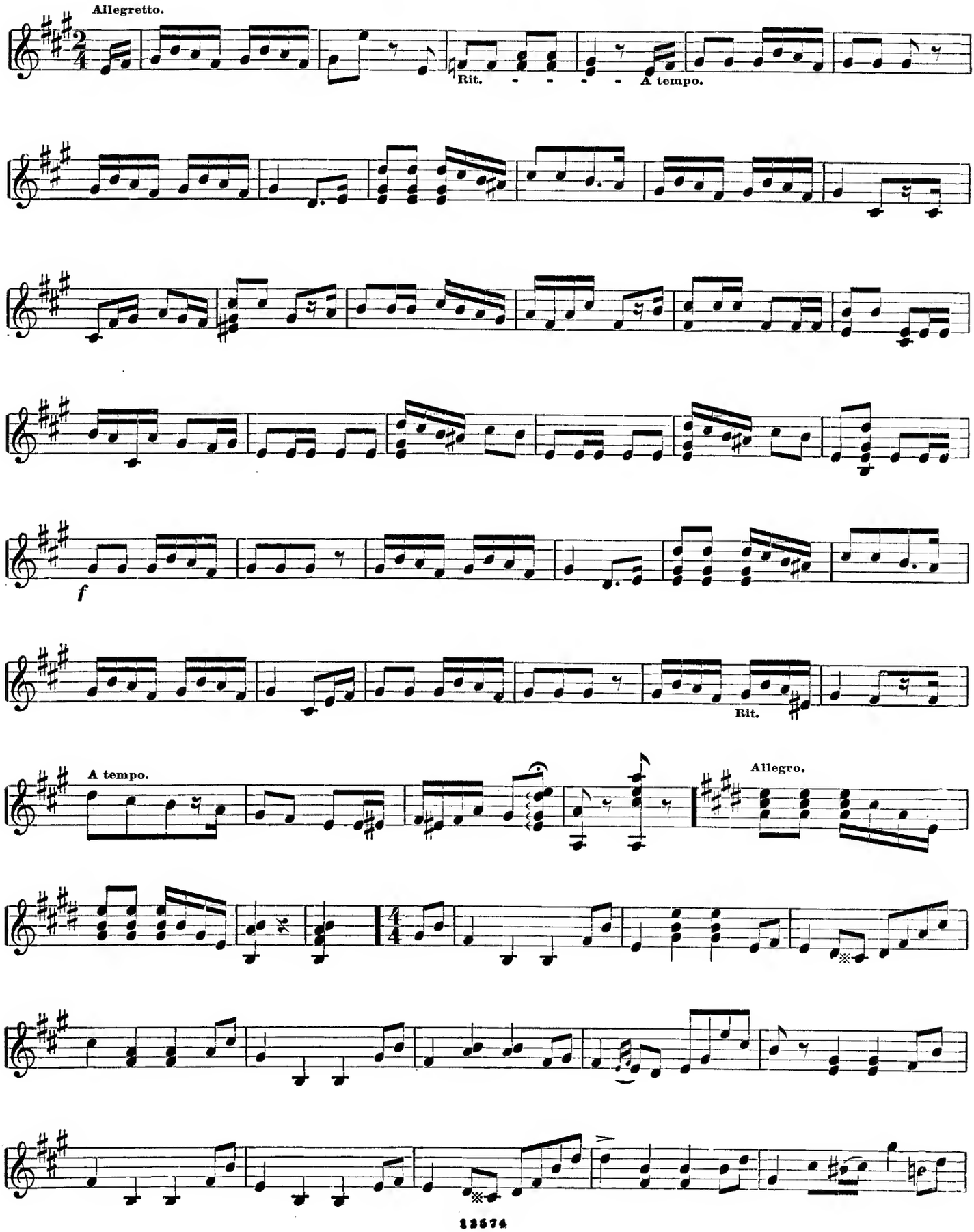
OLD TIME JIG.



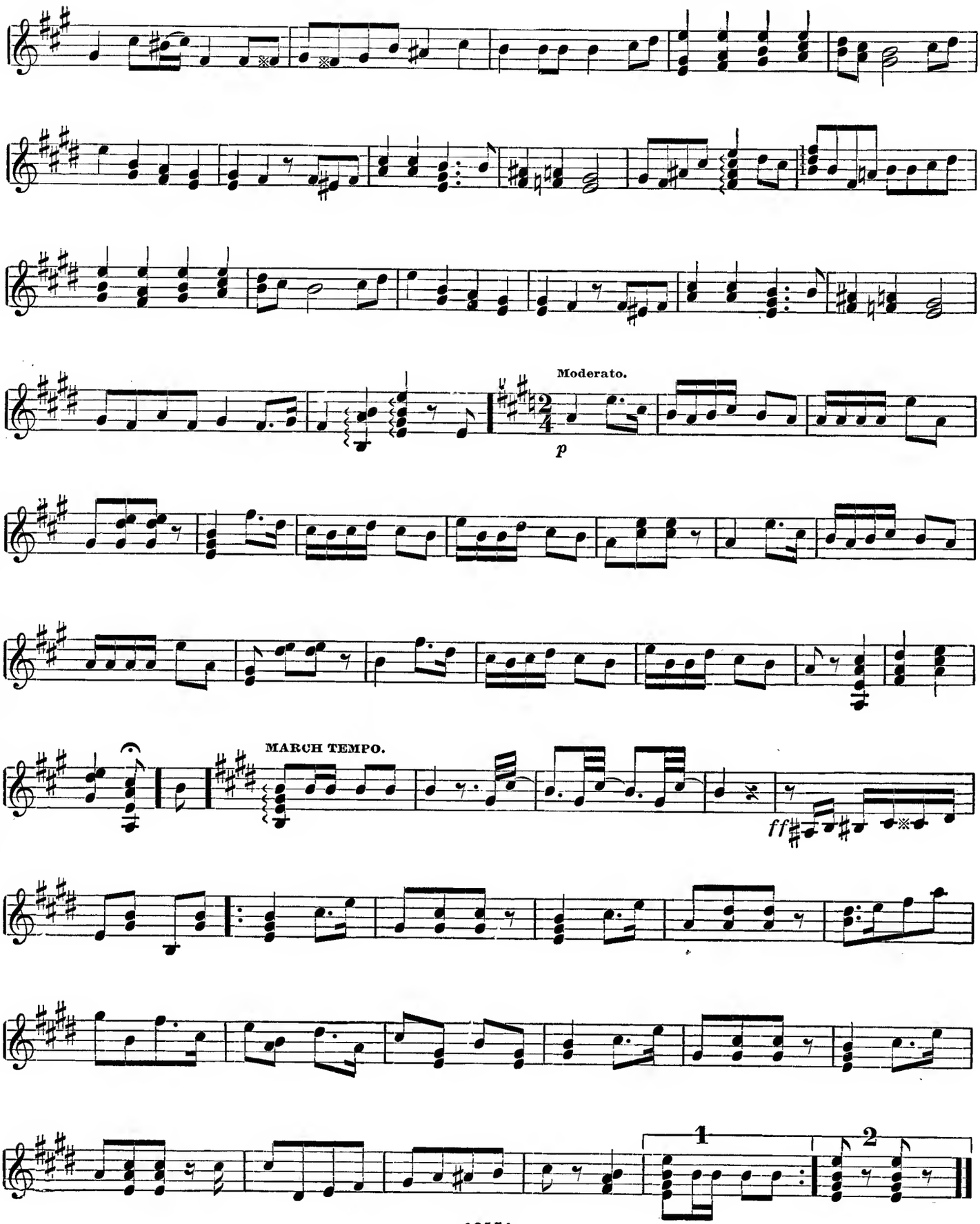
TRICK DANCE.



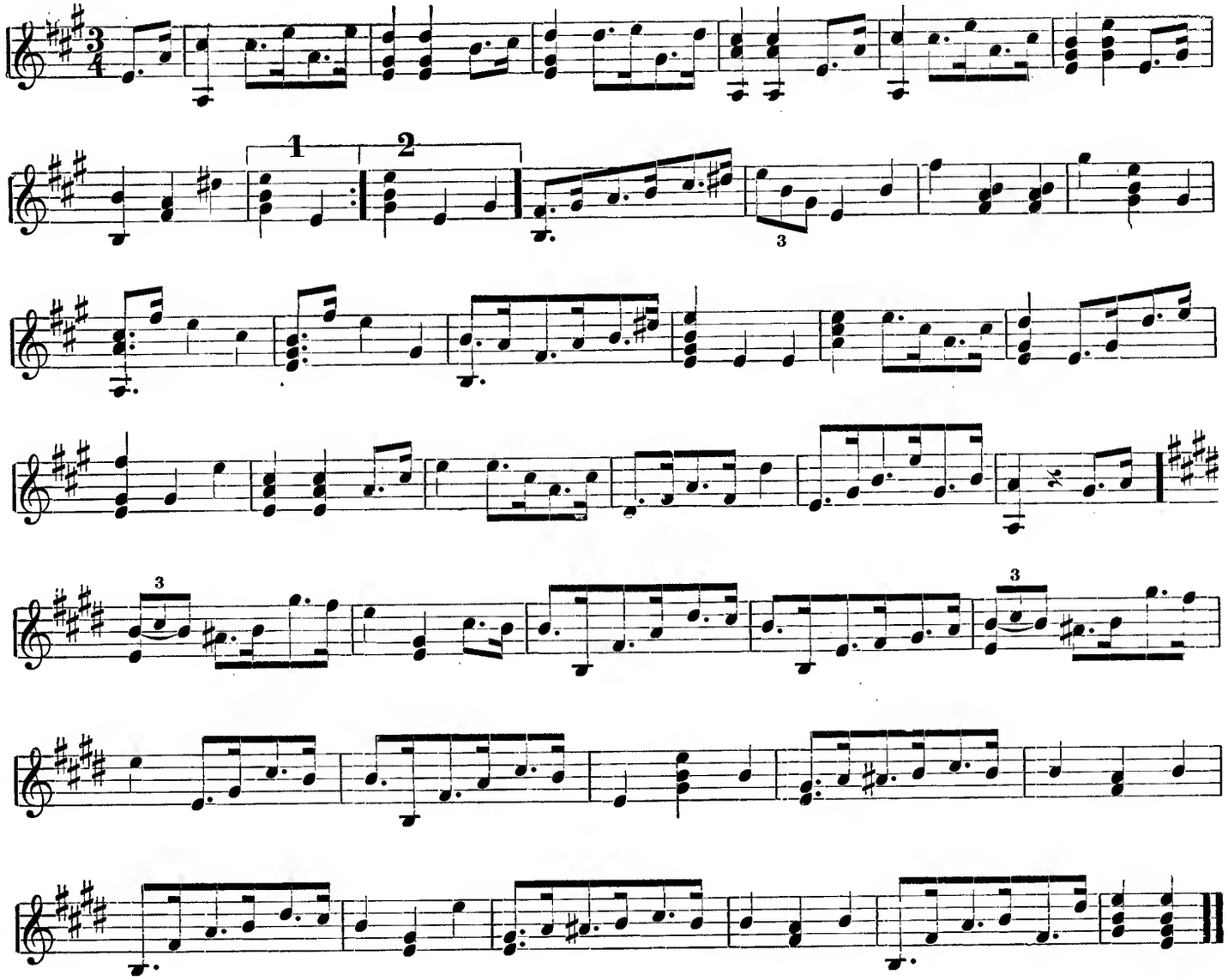
SELECTION FROM "ERMINIE."



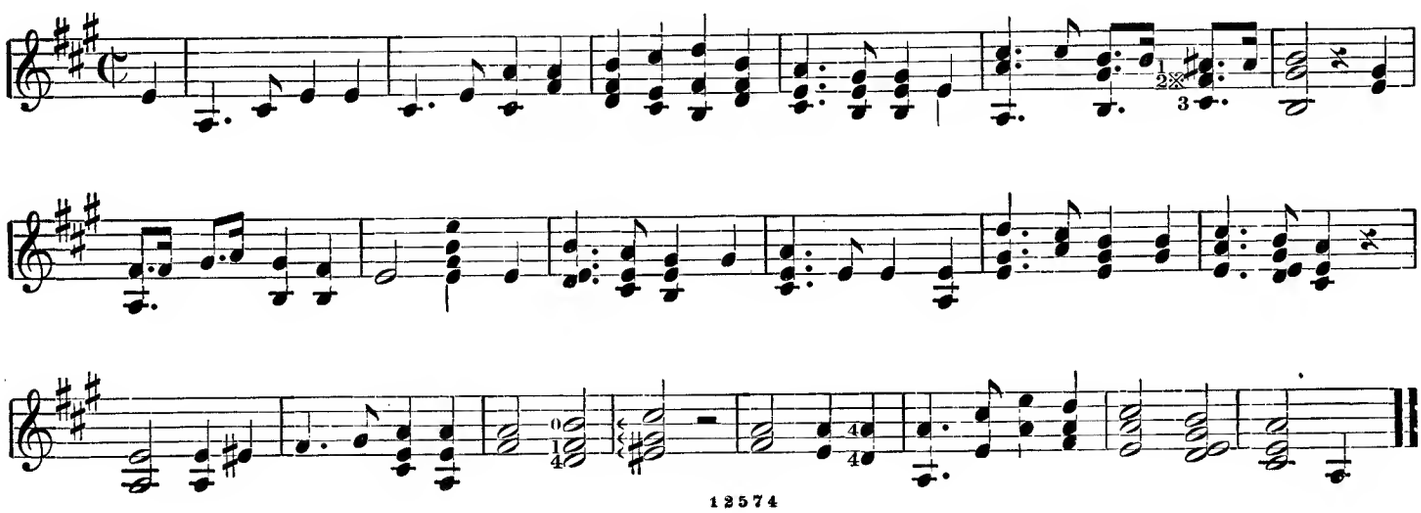
SELECTION FROM "ERMINIE." Concluded.



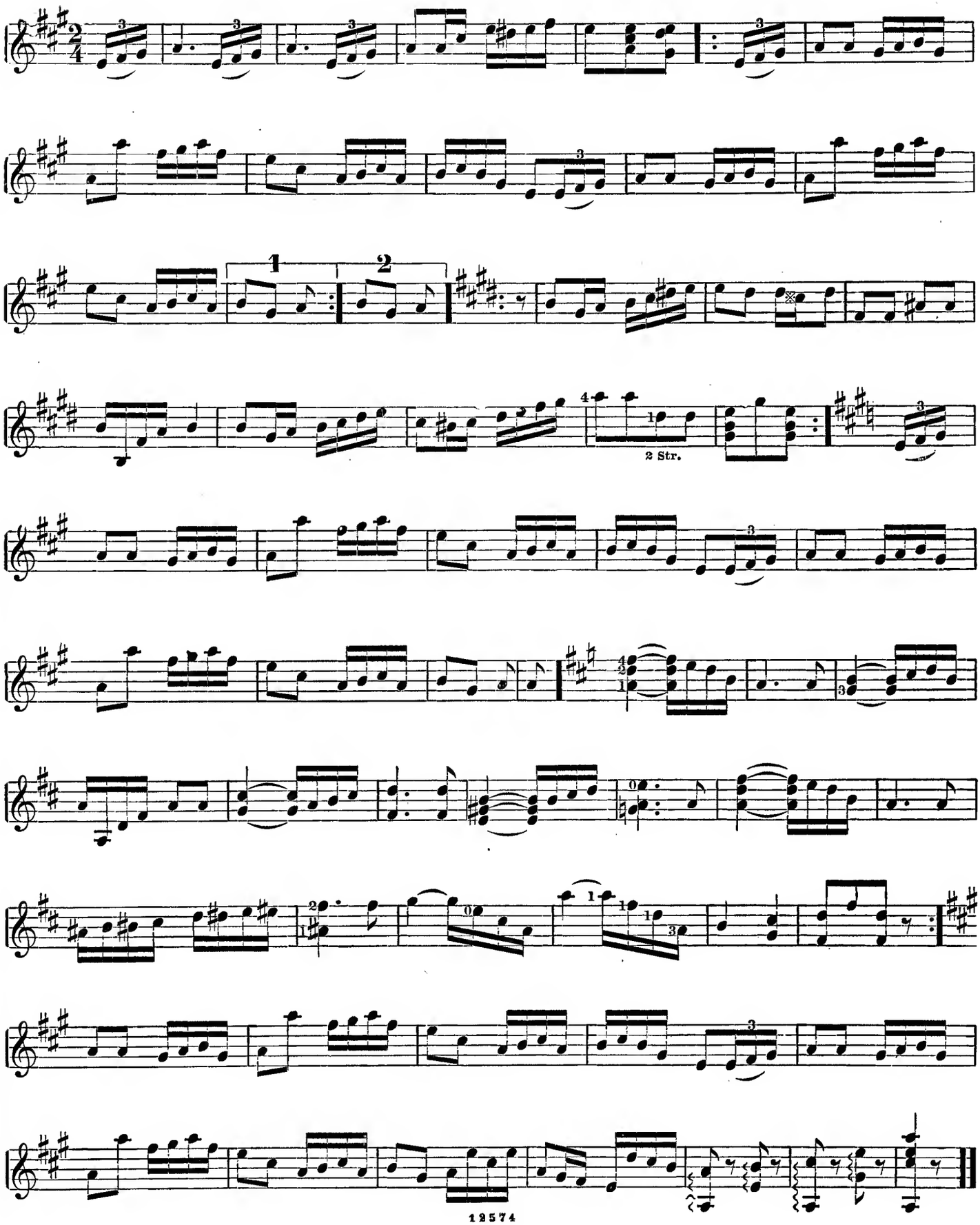
EMPRESS MAZURKA.



DIE WACHT AM RHEIN.

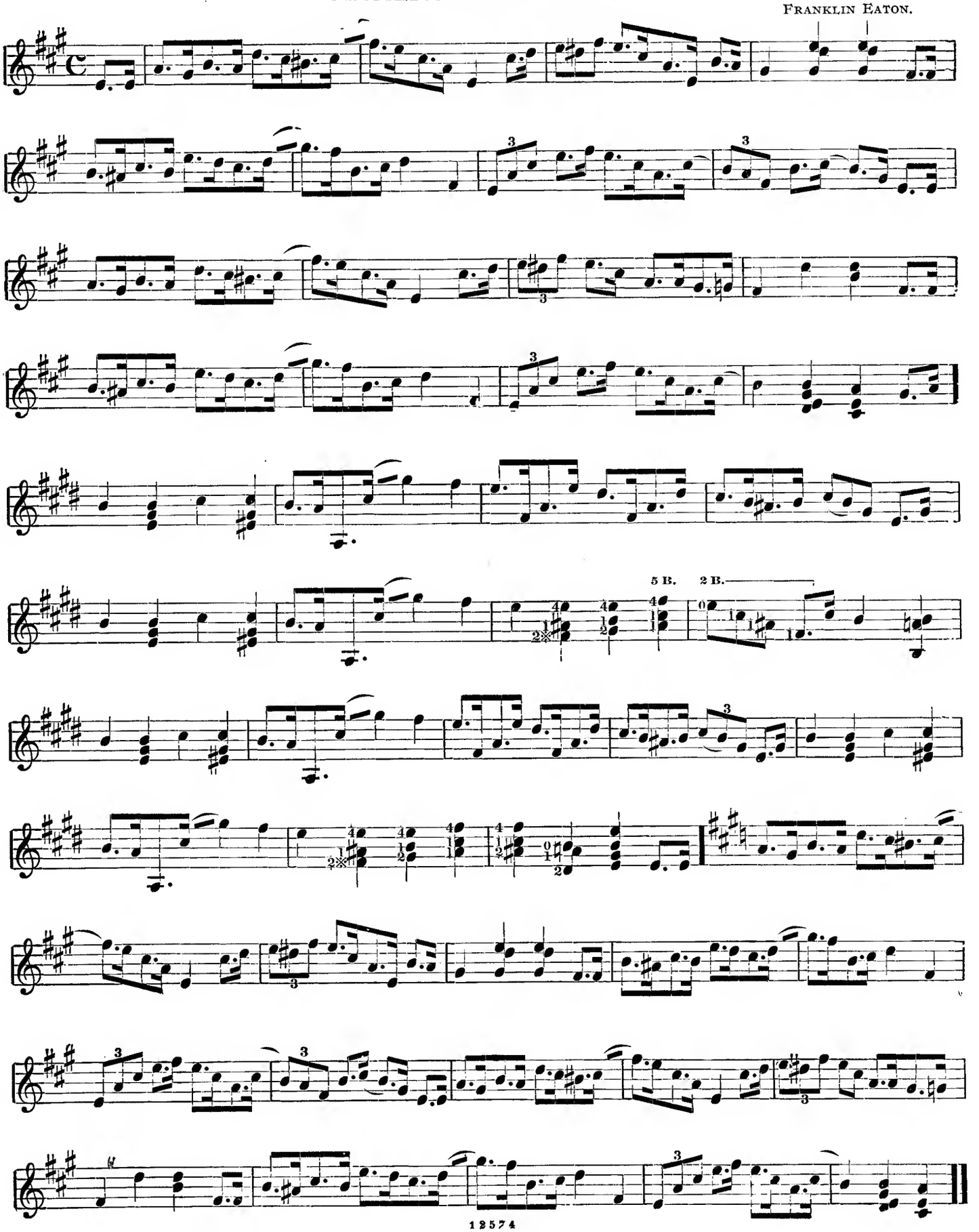


HORNPIPE POLKA.



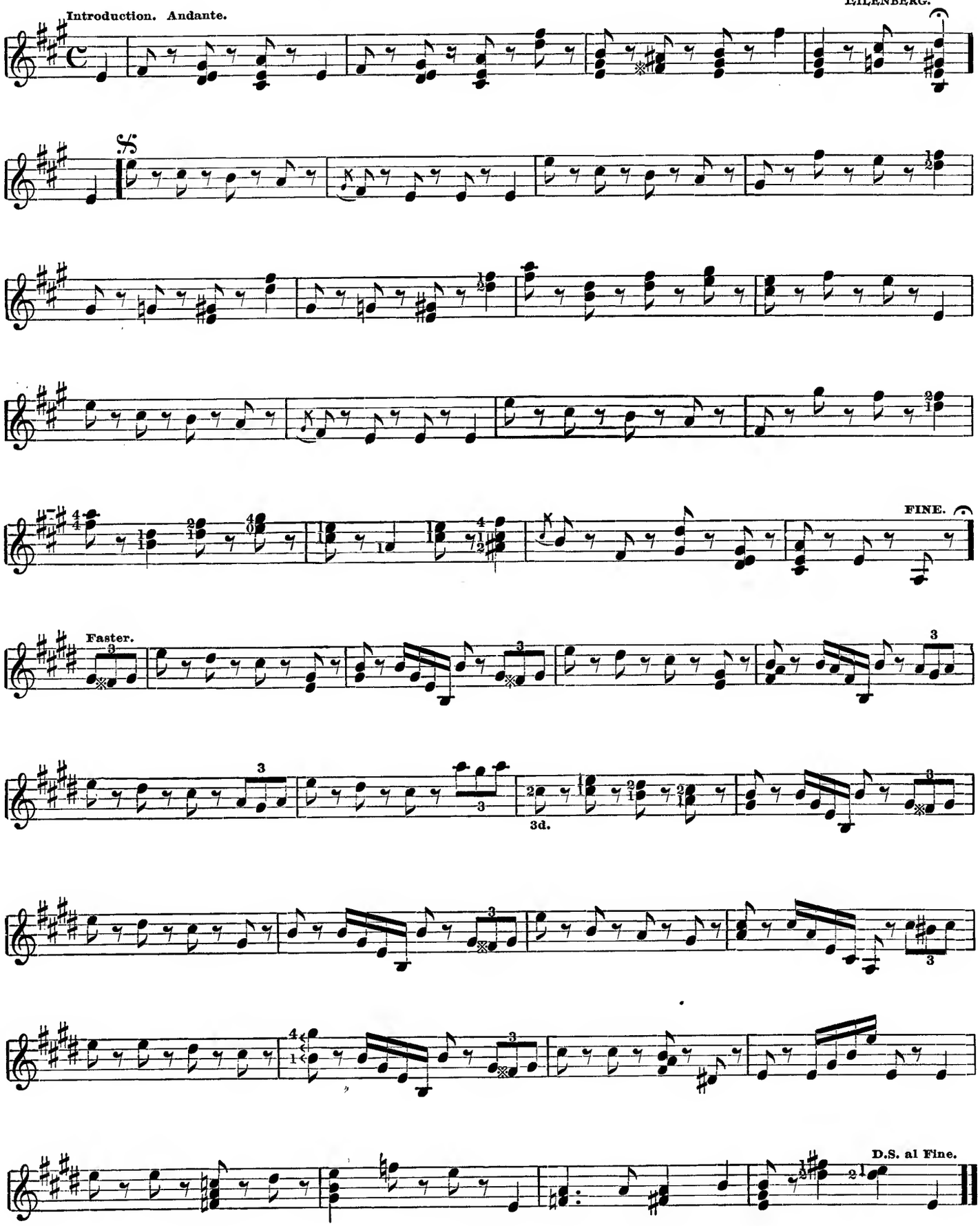
MATILDA SCHOTTISCHE.

FRANKLIN EATON.

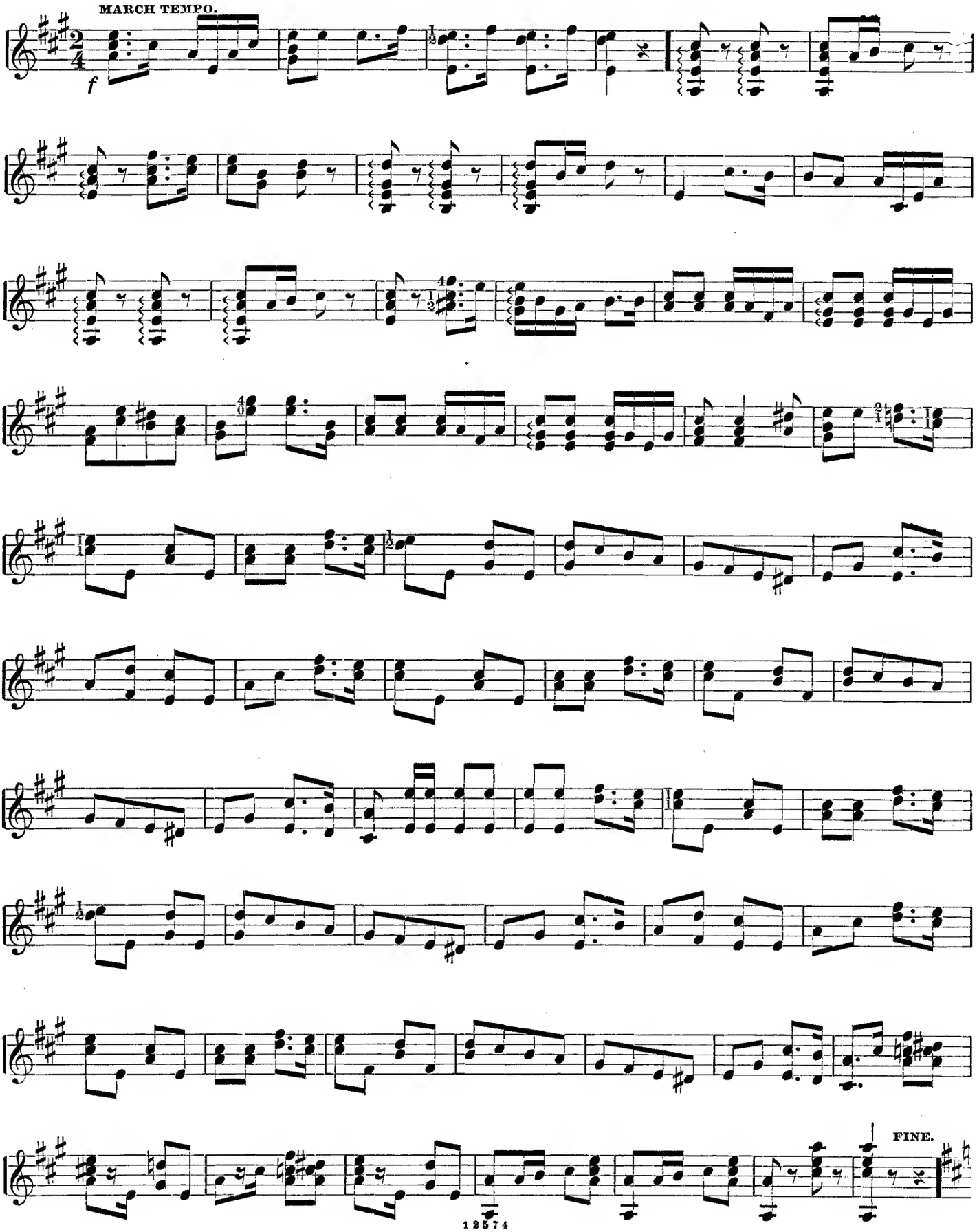


FIRST HEART THROBS GAVOTTE.

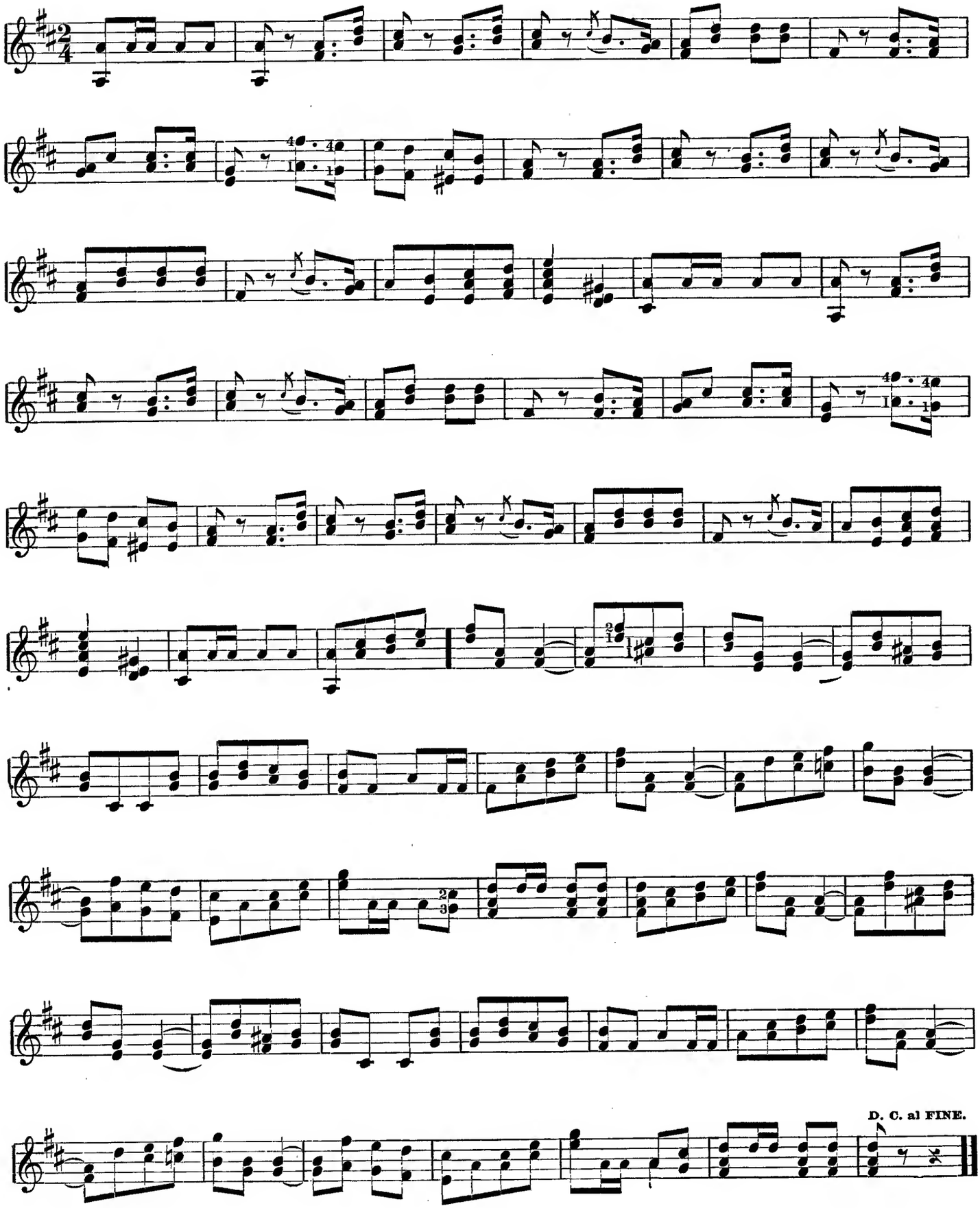
EILENBERG.



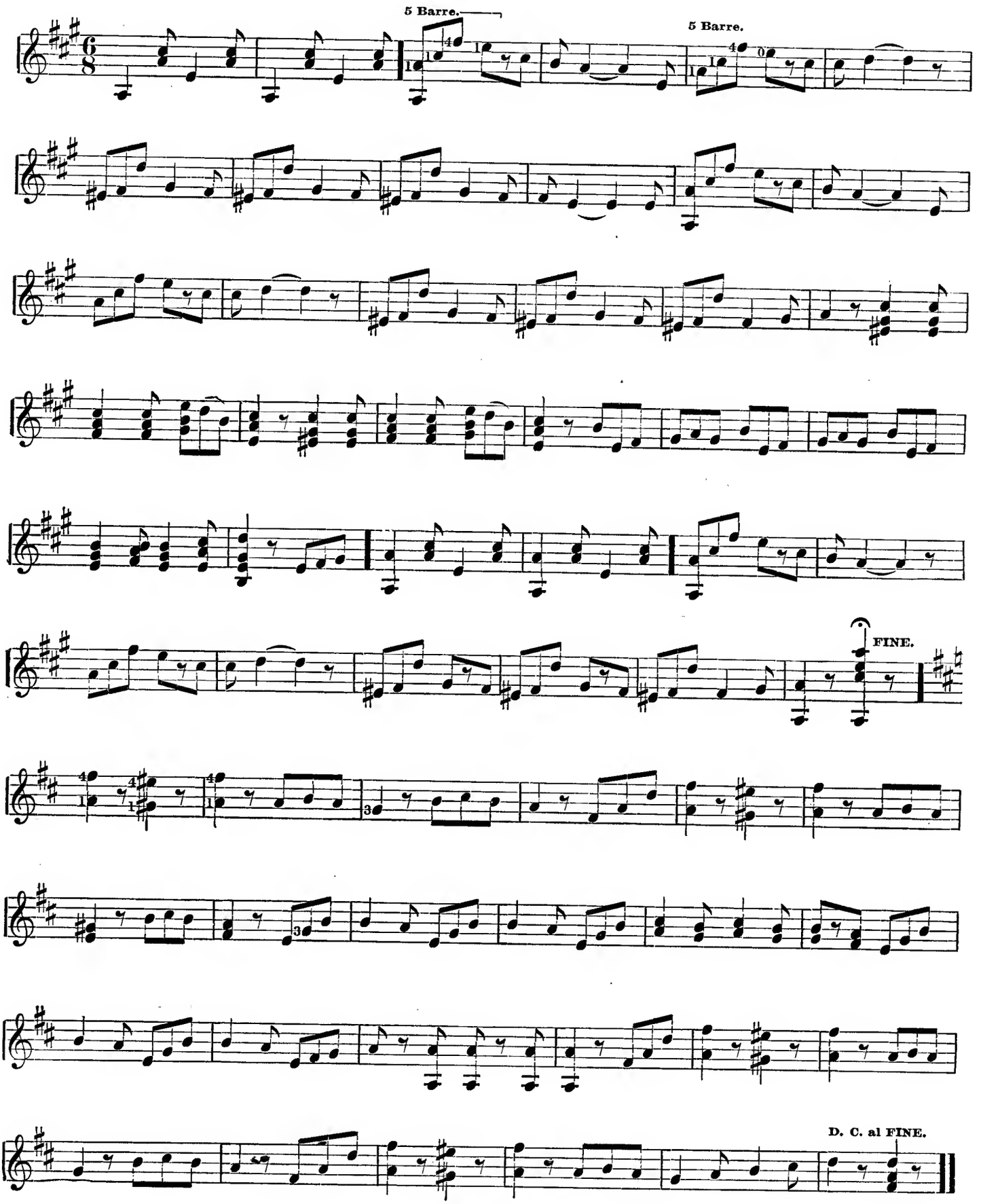
SELECTION FROM THE GYPSY BARON.



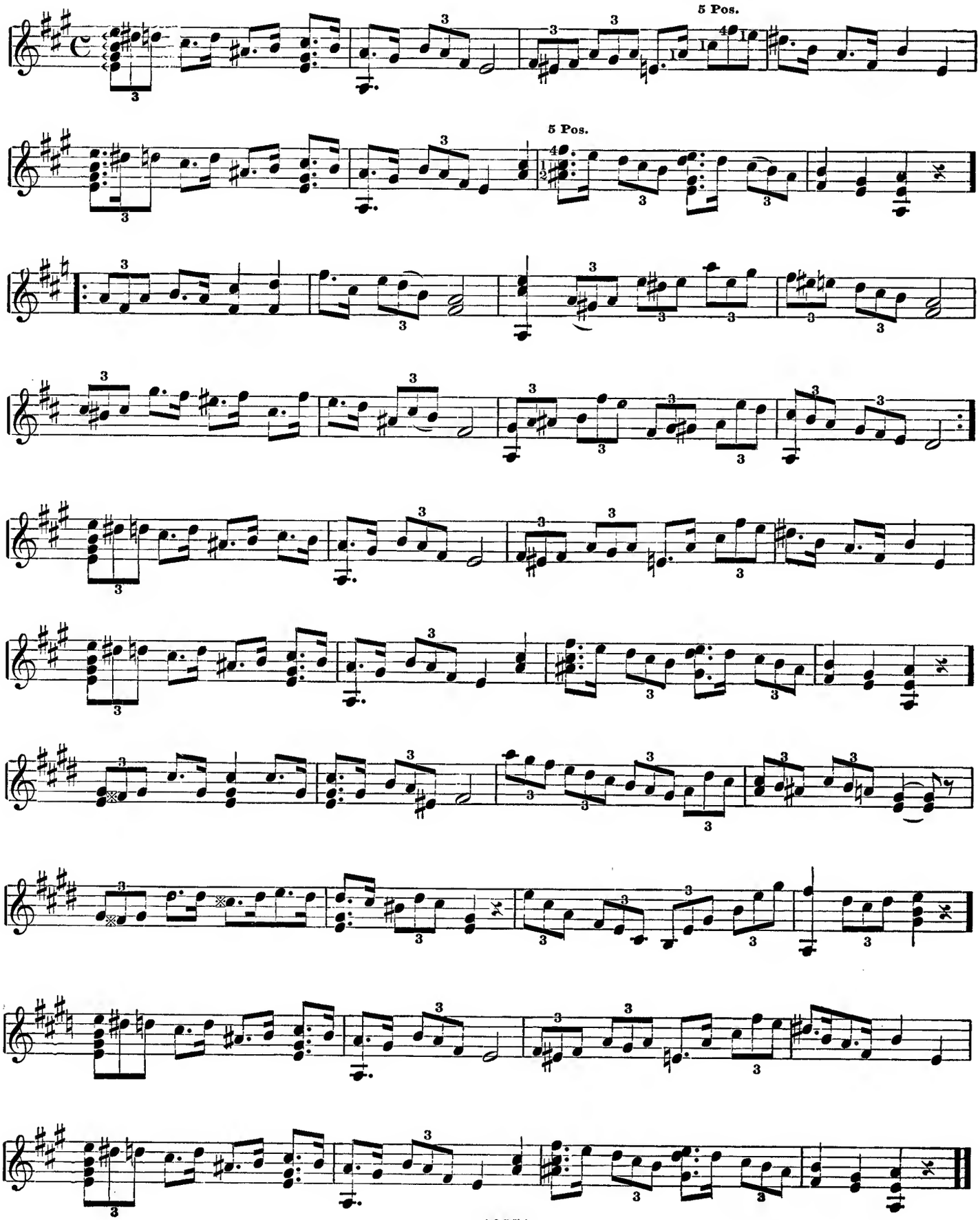
SELECTION FROM THE GYPSY BARON. Concluded.



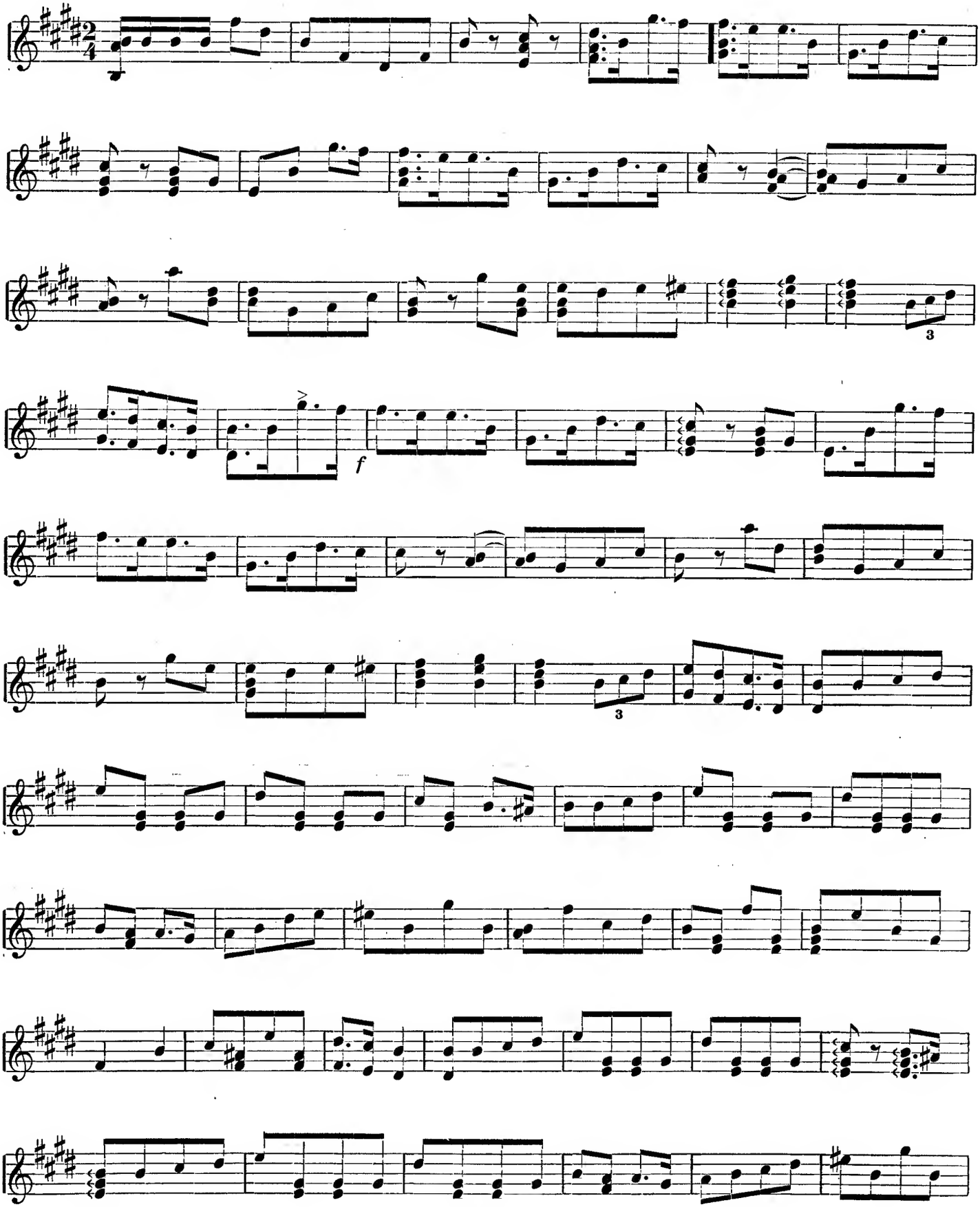
MEXICAN SERENADE.



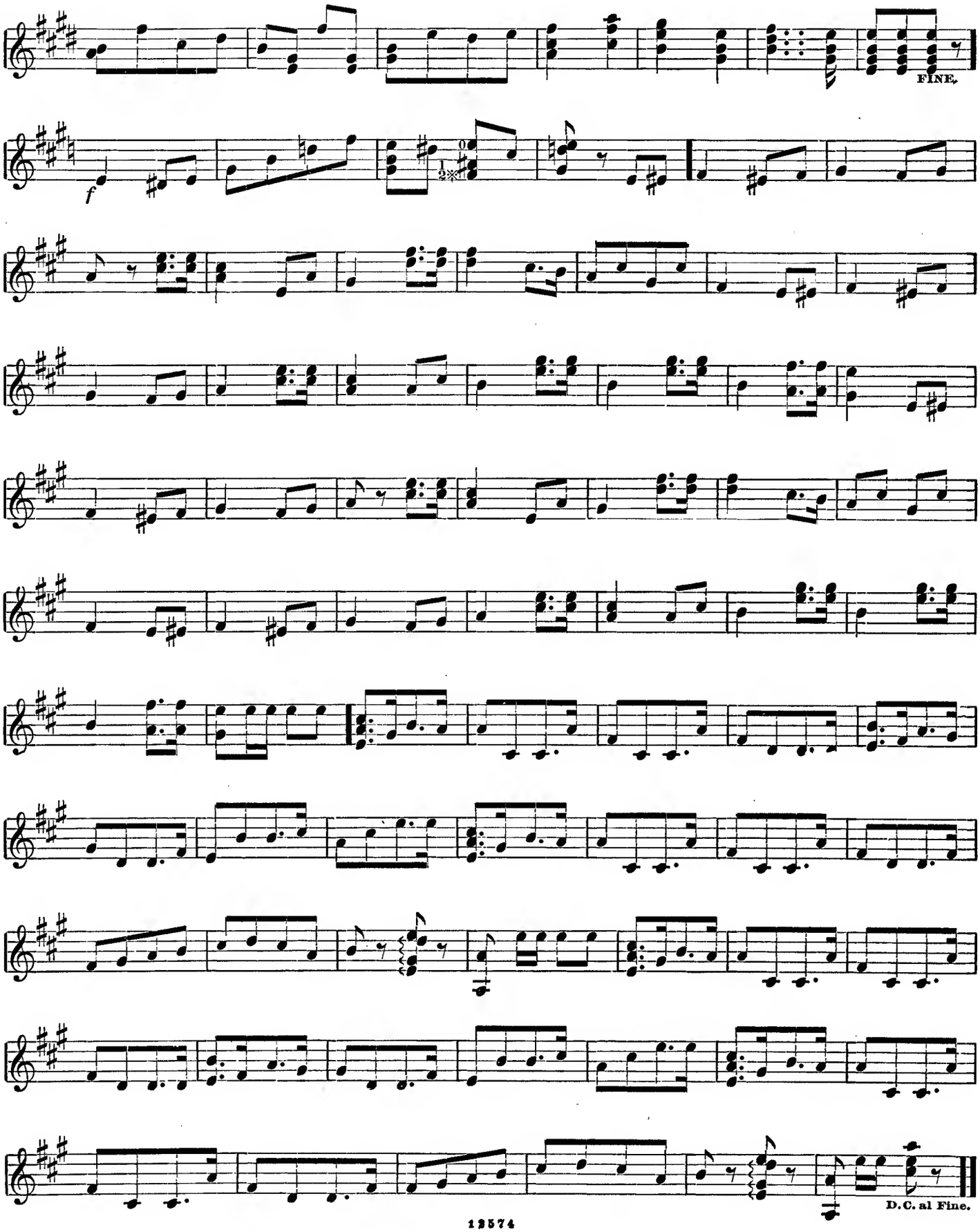
SKIRT DANCE.



SELECTION FROM THE "BLACK HUSSAR."

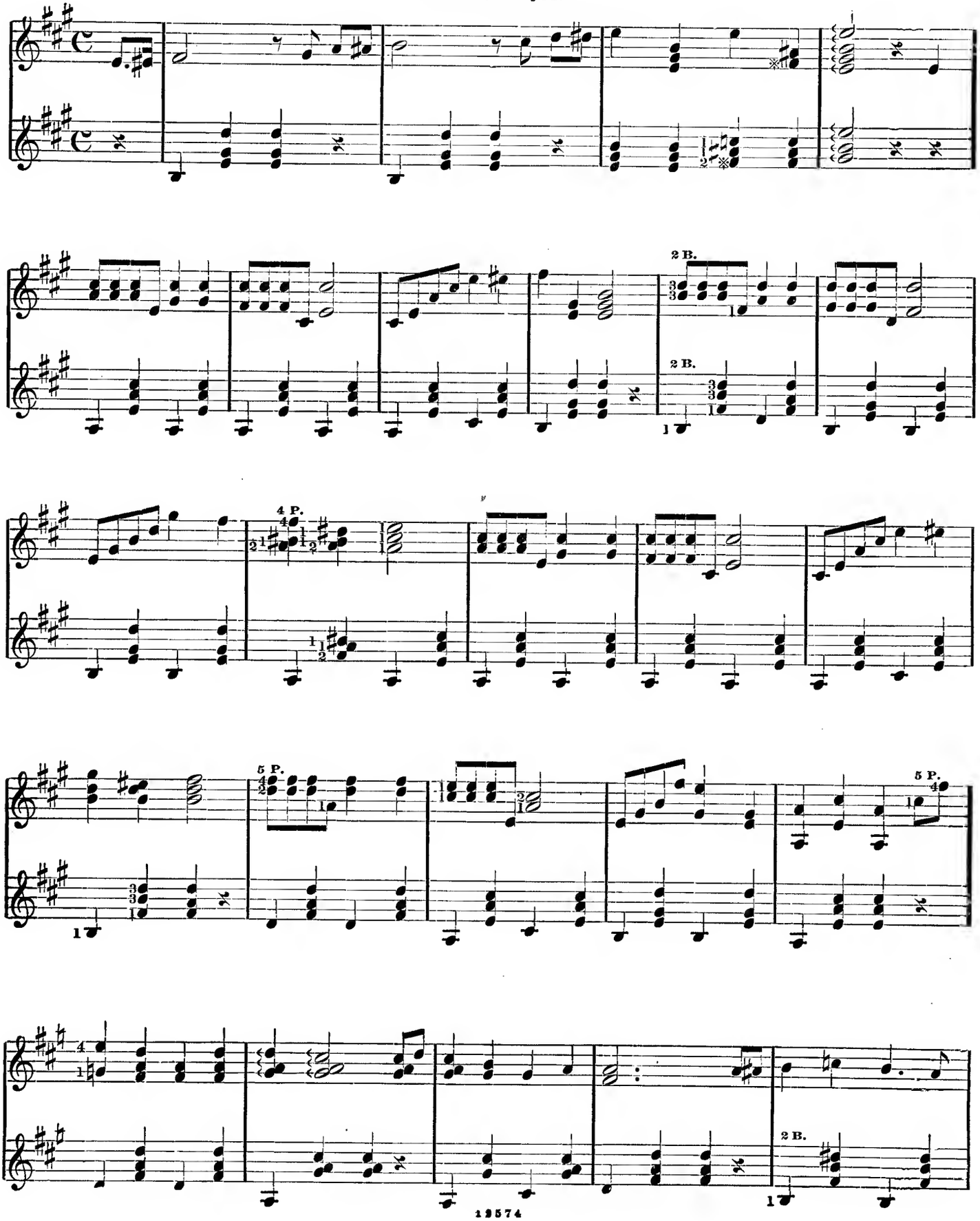


SELECTION FROM THE "BLACK HUSSAR." Concluded.

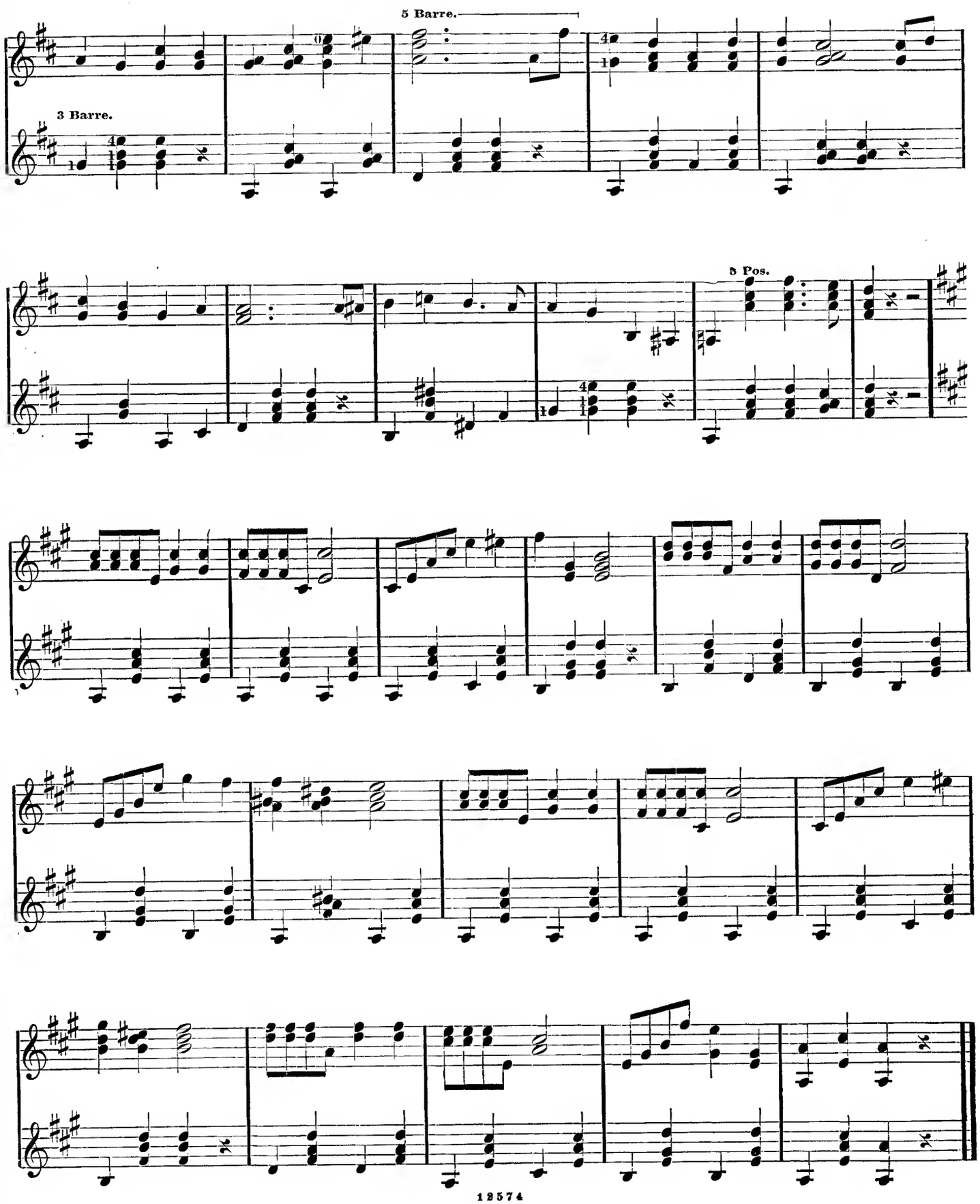


DREAM GAVOTTE.

FOR TWO BANJOS.



DREAM GAVOTTE. Concluded.

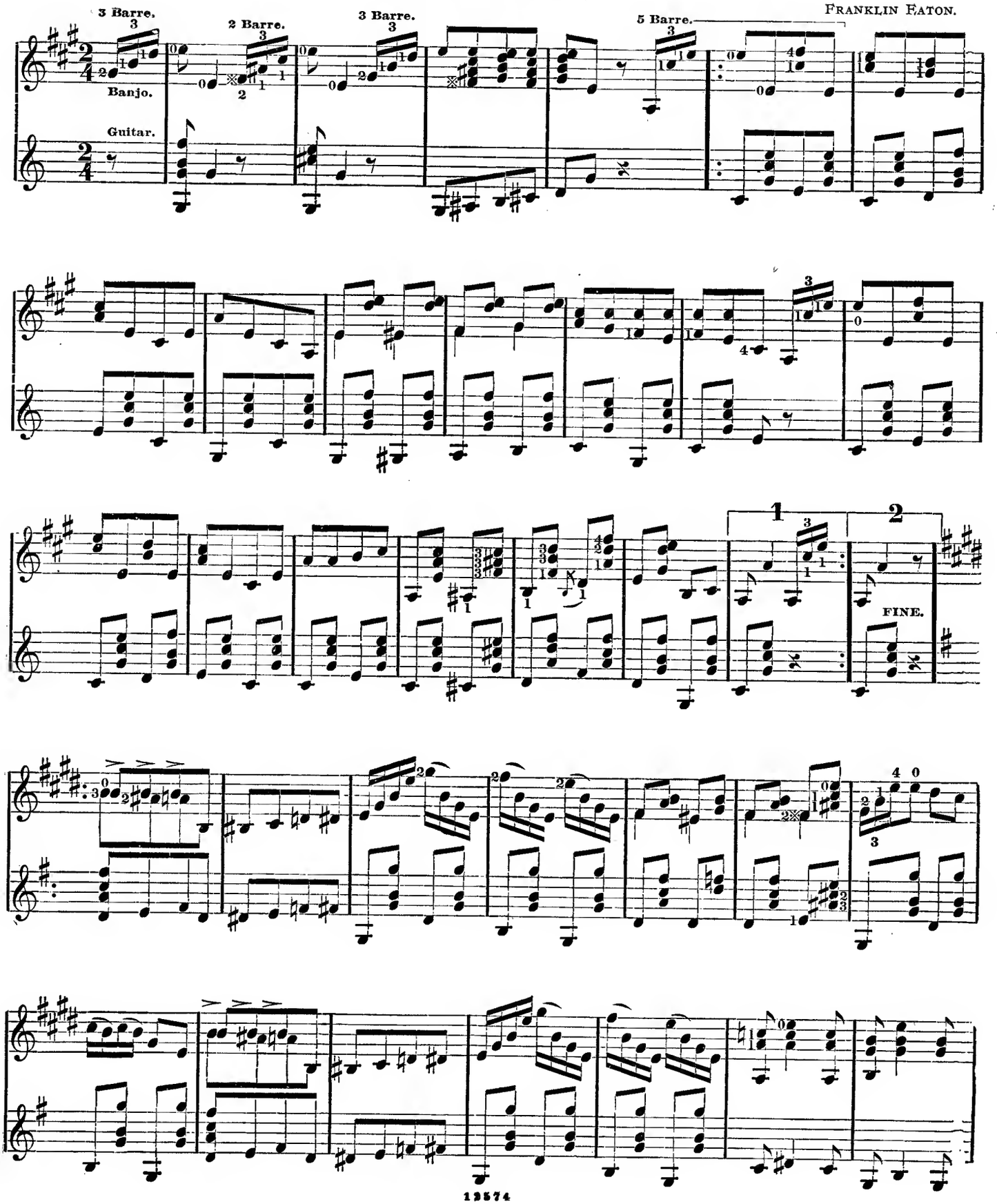


THE KLONDYKE GALOP.

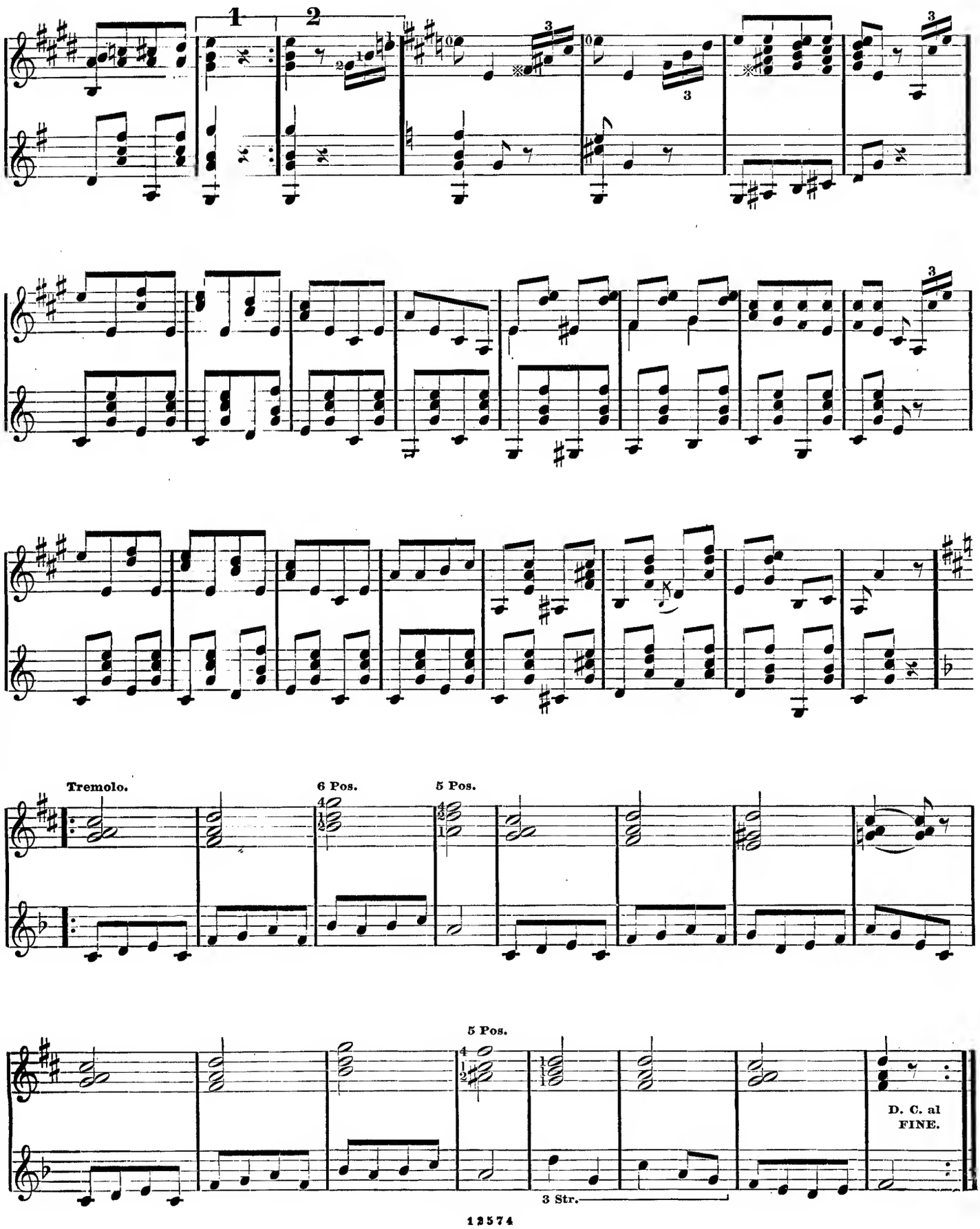
(BANJO SOLO OR DUET WITH GUITAR.)

(Tune Banjo to Guitar C.)

FRANKLIN EATON.

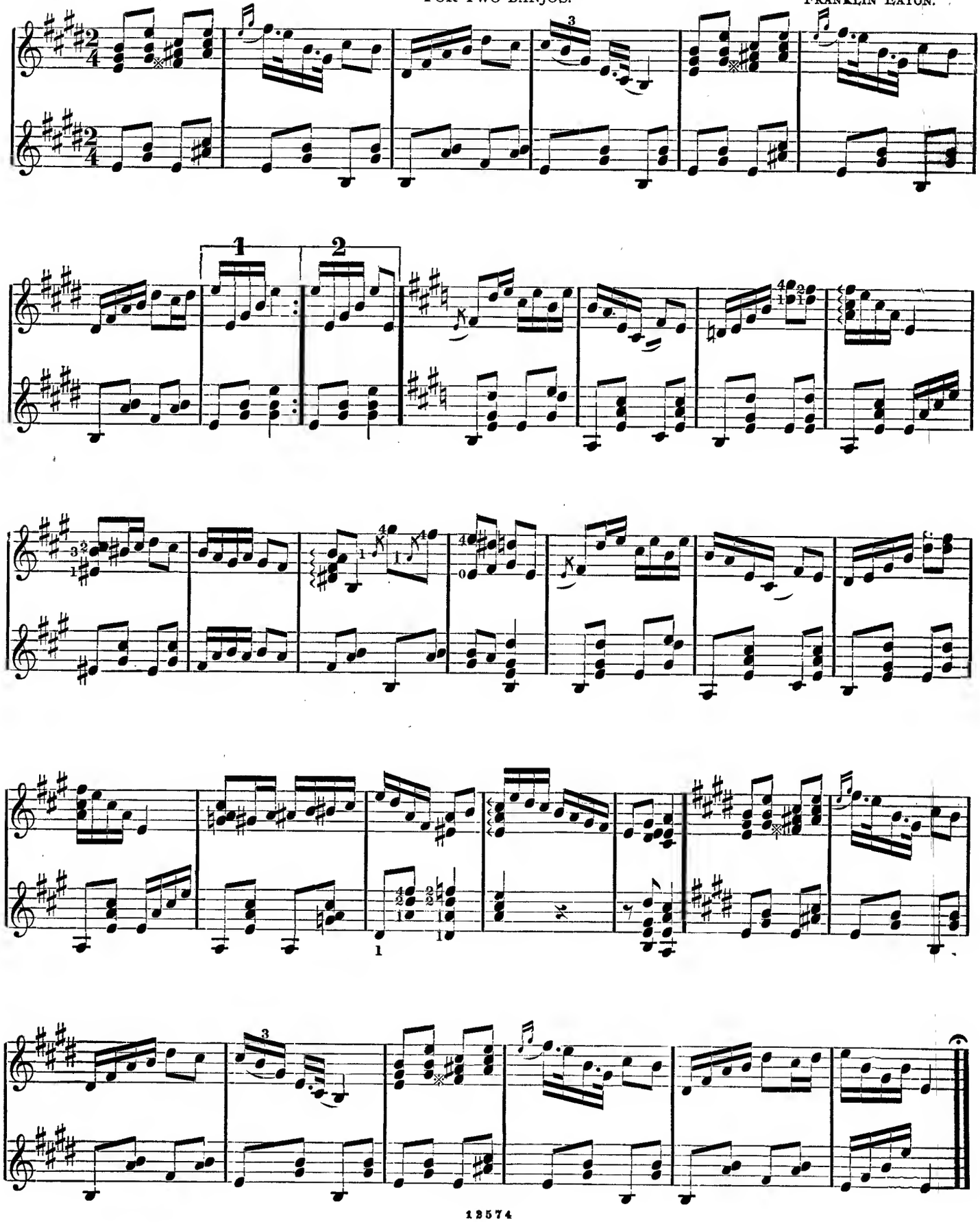


THE KLONDYKE GALOP. Concluded.



BROWNIES' POLKA.

4th to B.

FOR TWO BANJOS.

FRANKLIN EATON.